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Vol. XI

MONOGRAPHS

GUISEPPE CADENASSO

NELSON POOLE

RINALDO CUNEO

WILL SPARKS

Gene Hailey, Editor
Abstract from California Art Research
W.P.A. Project 2874, O.P. 65-3-3632

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G U I S E P P E C A D E N A S S O

1858.....1918

Biography and Works

"EUCALYPTUS TREES"

CALIFORNIA PALACE OF THE LEGION OF HONOR

GIUSEPPE CADENASSO

The warm summer sunlight fell gently upon the friendly old village of Marogolla, Italy, one day in 1858, just as it had done since time began. Yet on this particular day life seemed more worth while for one Giuseppe Cadenasso, for his wife on this cheery morning, added another sturdy son to his already large family.

For over ninety years several generations of the Cadenasso family had been tenants on a large fig orchard, located on the outskirts of quaint Marogolla, not far from the busy seaport of Genoa, Italy.

The everyday life of an old-world fig grower is spent in arduous hours of labor caring for the coming crops. One day Giuseppe did not go about his accustomed tasks, as did his neighbors. This day he declared a holiday, for the christening of a son in an Italian family is an occasion of great joy. The child was named Giuseppe Leone Cadenasso, and destined at an early age to take his place beside his brothers in the fig orchard, enjoying the simple pleasures of a peasant's existence.

As a child Giuseppe often visited beautiful Genoa, and was fascinated by its charm and grandeur. The exquisite beauty of the ancient city, rising out of the azure Mediterranean Sea, its limpid waters bathing its sparkling shore, impressed him deeply.

The magnificent Gothic churches of San Matteo, Santa Maria delle Vigne the world-famed Palazzo di San Giorgio, the Palazzo Ducale, and the many other world-known showplaces he viewed as a child, were never forgotten.

The colorful quays, crowded with high-masted boats, were of special interest to little Giuseppe, and he loved to watch the countless ships coming from many strange ports. No doubt he dreamed of far-off lands, and pictured in his mind's eye the wonderful world which lay across the sea.

When the Cadenasso property was divided among the family, little was left for young Giuseppe so the father decided to send him to California, in company with an uncle, who had bought a small vineyard there. So when he was nine years old, little Giuseppe saw his dreams to travel come true. The graceful ship, with sails spread full into the wind, quietly turned her bow seaward, carrying her small passenger, wistfully gazing at the fading shoreline, a scene he never again was to view.

THE NEW LAND

Upon their arrival in New York City, Giuseppe and his uncle set out for the little town of Capay, California, in which they settled themselves down to the task of rehabilitating the ranch, which was to be their only means of existence. Here in this rural community Giuseppe spent his early boyhood days, engaged in work very like the habits and traditions found in the old country.

The uneventful life of a vineyardist held no great charm for the ambitious youth, so he one day resolved to venture forth to San Francisco, and carve for himself a place of importance. The growing city of San Francisco was a glamorous spot to which many came to seek their fortune. Some fared well, while others fell by the wayside. To Giuseppe, the big city held hopes of a lively routine far different from his former drab surroundings. Here was a city, young, gay, and unrestrained, filled with the joy of crowds. Here he grew sure that in such a setting, opportunity would surely seek him out.

A great city does not often open its arms to a wide-eyed rustic new-comer, yet to Giuseppe fate was kind, and he soon found work as a waiter in Coppa's Restaurant. This cafe boasted Bohemia's patronage as it adjoined the local artist colony on Sacramento Street. Such work, of course, was not of his own choice, but was a wise means to an end, for their was little worry of going hungry in a restaurant. The surroundings of this particular cafe were congenial, because the artist patrons were very interesting to him. Quite often after the evening dinner was finished, Giuseppe was wont to sketch in chalk on the cafe walls and to do caricatures of the diners who sat leisurely chatting. The boy had always drawn well, even as a child in far-off Genoa, for during his many visits there, he had made excellent sketches of the ships and sailors, for his own amusement.

However, Giuseppe had never given serious thought to becoming an artist until the day Jules Tavernier, one of California's finest artists of the '60s and '70s, happened into Coppa's and was greatly impressed with the ease the young waiter displayed in drawing his quick character sketches.

The day Giuseppe Cadenasso met Jules Tavernier, was a day that the youthful waiter never forgot, for the famed artist's encouragement and subsequent influence led to his serious study of painting.

CADENASSO'S FIRST INSTRUCTION

It was quickly apparent to Tavernier that the youth had a natural gift and so keen was his interest in Giuseppe's untrained skill, that he introduced the youth to Joe Harrington, who was then quite old, but who had been one of San Francisco's earliest artists. This veteran painter gladly gave young Cadenasso lessons in art free of charge.

For Giuseppe Cadenasso, there was no royal road to riches. He underwent dreadful hardships, and from time to time bordered on starvation for his art. While studying diligently under the masterful guidance of Joe Harrington, Giuseppe found employment in the studio of a local fresco painter. This was, of course, hard labor, but the lad was strong and the work educational. He was making great progress in his new line of work, when suddenly he lost his job. As a matter of fact his employer wanted only a chore boy, and

Cadenasso's work had been so extraordinary that the artist's talents suffered by comparison.

For a time Giuseppe was plunged into the depths of despondency, but before long he found himself on a sure road to success, for he also possessed the priceless gift of a splendid tenor voice. He had never been musically trained, but his natural mellow voice obtained vocal work for him in the old Tivoli Opera House in San Francisco.

CADENASSO MARRIES

It was at a ball given in San Francisco early in 1884, that Giuseppe first met Miss Leah McKenzie, who was soon after to become his adored wife and lifelong companion.

Miss McKenzie was the daughter of Colonel John W. McKenzie, one of the earliest and most prominent San Francisco citizens. Her parents settled in this City in 1849, and soon after her father became a leader in the famed vigilantes, and later, Chief-of-Police. Colonel McKenzie took an active part in the Civil War, with the Northern forces, and was also celebrated for his valor during the Mexican Campaign. Leah was one of three children, all of whom became prominent in their later lives.

Annie McKenzie, sister of Leah, became world renowned as an opera star of great ability, singing with the famed Bianchi troup.

The only son, John W. McKenzie, Jr. became a choral leader in San Francisco, and was regarded as an authority in voice expression.

Leah, the youngest daughter, devoted practically her entire life to singing. Even as a child she had a beautiful voice, filled with deep emotion, and excellent expression. At the age of sixteen she sang in the old Irish-American Hall in San Francisco, and her voice so impressed the world-famed La Villa, that he gave her vocal lessons free of charge. Leah, like her sister, turned her efforts toward operatic work, and took prominent parts in Aida, Carmen, and many other grand operas presented in San Francisco's early cultural days.

CADENASSO ENTERS THE MARK HOPKINS ART INSTITUTE

Life, at first, for the newlyweds was difficult, and it became necessary for both to work when they might, in their given professions. Leah taught singing, while Giuseppe studied art, and found work making crayon enlargements of photographs, which was the vogue of the times. After suffering extreme poverty for a time Cadenasso was able to earn enough money to pay his tuition to the Mark Hopkins Art Institute, which had its rooms in Pine Street, over the California Market.

There he met Arthur F. Mathews, and this event was second only in importance to his acquaintance with Jules Tavernier. Cadenasso respected Mathews, but was somewhat

afraid of him, for the brilliant instructor was wont to be harsh and direct in his correction of work, but the hard discipline had a lifelong influence on the student that bettered his art ability.

It was not long before Giuseppe grew to value his instructor's severity. Soon the student began to paint convincingly. Cadenasso's technique improved rapidly, but there was little or no income on which to live. There were many times, as they struggled on, that Mrs. Cadenasso's parents came to the rescue when, financially, things seemed hopeless.

Giuseppe worked industriously, but was afraid to exhibit his art, and it was not until Mr. Redmond, a student in his class, prevailed upon the timid artist to place his work on view, that with wavering nerve, he submitted his best picture to Secretary Martin, of the Art Institute. Martin showed the picture to Raymond Yelland, a fellow instructor, and he thought so well of it that he asked his class to admire the work, and this gave Giuseppe the courage to exhibit.

Cadenasso's spirit, buoyed by the commendation he had received, felt a surge of confidence. When the exhibit opened the painter was greatly disappointed to find his canvas placed so far above the line that he must climb twenty steps on a ladder to remove it. The ambitious artist had suffered keen blows before, and determined to settle down to hard art study, for he now fully realized that his art had not attained the standards he must keep striving for.

Gradually his work bore more finish and skill and soon his paintings were hung lower, until they were considered worthy to be placed on the line with important works.

At first Cadenasso confined his efforts to portraiture, but he soon branched out into many other fields. It was not until he turned to landscape that he found his lasting theme of expression and his life-time inspiration that marks him among California's popular out-door painters.

CADENASSO MAKES HIS FIRST SALE

His first painting to receive special attention was entitled "The Gathering Storm," which had been produced in 1884. A splendid piece of impressionistic landscape work, the picture portrayed vividly the spirit of angry weather, and threatening skies. It was remarkable for its intense light and shadow effects. In the center, the focal point of the picture, the sunlight strikes upon the soft yellow-green turf, while to the left the heavily branched trees, whose tops protrude beyond the confines of the canvas, cast a sombre shadow upon the scene. The crowning triumph of the picture is an inimitable sky, deep blue, dotted with colorful clouds, ranging in shade from pearl gray to deep slate. Mrs. Will Tevis, wife of a California millionaire, purchased the canvas, and that night the young couple sang with joy in the Cadenasso studio.

Soon after followed "The Storm," done in the style which was later to bring his greatest fame. A celebrated

New York handwriting expert and criminologist purchased this painting for five hundred dollars, and in later years had occasion to refuse two thousand dollars for it.

Portraiture to Cadenasso had always been distasteful drudgery but even an artist must eat, so a commission to paint a likeness of the deceased Governor Jones of Nevada was gratefully received. There were many difficulties to overcome, the principal one being the lack of a living model. Cadenasso painted from a photograph and was obliged to get the flesh tints, color of hair, eyes and garments, from acquaintances of the former Governor. In this he was greatly assisted by W.T.Hanford, who was the Governor's private secretary during his administration. The finished portrait was surprisingly natural, and was considered a speaking likeness. The painting of the former Executive now adorns a wall in the Governor's Chambers of the Nevada State Capitol Building.

An occasional sale or commission often dropped from nowhere into the grateful grasp of this industrious artist, and brought high hopes of success and future fame. Though Fortune often filled the family larder, she would just as quickly turn her back, and in a very short time funds would be exhausted, and dire necessity would again come.

On a particular occasion when the finances of the Cadenasso household had reached a very low ebb, the artist decided to spend his last two dollars in a modest evening's entertainment for his friends. The party was a grand success

socially, and though it left Cadenasso penniless, his face showed no signs of worry as he bid his guests good-night at the door. Noble Eaton was one of the guests, and as he grasped the hand of his host upon leaving, he quietly slipped two shining eagles into his palm, and in a cheerful voice whispered, "Caddy, smear me forty dollars worth of pastel."

Another amusing incident in the interesting career of Giuseppe Cadenasso, concerns a joint sale of a painting made with Charles Rollo Peters, in the hectic days when the next meal was uncertain.

Edgar Mizner was going to Dawson, at the time of the Alaska gold rush. The three fast friends met, and ate, at Mizner's expense. Mizner suggested that the two artists get together and paint a large picture which he would take to Dawson with him, and try to dispose of to some newly-rich miner. Charles Rollo Peters stood the supply man off for canvases and oils, and brought for Cadenasso to copy at once an old chromo of Salome in a scanty drapery dance, which he promptly reproduced. The wet canvas started for Alaska with Mizner the following day, and the two artists returned home, to await the outcome of their venture. When Peters could no longer stand it, he packed up his pictures and left for the east where he had hopes of some sales. Poor Cadenasso was left to starve along, and one day when things looked pretty bad, a wire came through from Mizner. In it was a most welcome order to pay the artists two hundred and fifty dollars

apiece. Mizner had sold the "Salome," but when later the details of the sale came out, it was found that Mizner had spent six hundred dollars on drinks for the crowd, in order to make the sale, which had netted five hundred dollars. Of course, the six hundred dollars had come out of Mizner's pocket.

Sales had improved somewhat for the Cadenassos, with occasionally a long dry spell of no sales. One of these periods had lingered longer than usual, when a shabbily dressed stranger dropped into the artist's studio. Cadenasso, answering the knock, hardly dared to hope for a customer, and a glance at the shabby attire of his caller, all but dashed his hopes to the ground. The artist's first impression of the man was, that he wished to sell him something. The visitor, after assuring himself that he was in the right place, without further words began to examine the numerous canvases hanging on the studio walls, devoid of any expensive frames. "How much do you want for the picture of Mt. Tamalpais?" Cadenasso was asked. "Two hundred dollars," replied the artist, with little enthusiasm in his voice. "I want it," said the stranger. "What is the value of the orchard in bloom?" "Three hundred," Cadenasso answered, thinking that to humor the man would be the easiest way of getting rid of him. The game went on until the prospective purchaser had said, "I'll take it," to the pleasant tune of twelve hundred dollar's worth of the artist's work.

"I'll give you a check for the amount, and I wish you to send the pictures down to the framers tomorrow, please," he said, and handing the surprised Cadenasso a check, said, "goodbye," and made his departure.

The artist, afraid to believe anything, clapped on his hat, and ran down to the bank, upon which the check was drawn. He passed the check in at the window, and stood breathlessly awaiting the expected reply from the teller, informing him that he had been made the brunt of a practical joke.

Finally the teller looked up. "Want it in gold or currency?" he inquired. "Oh, Lord!" was all that Cadenasso could answer. The check bore the name of the late Hugh Tevis, art patron and bon vivant.

CADENASSO IS DISCOVERED

Sometime between 1887-1889, Morton Mitchell, a clever young American of wealth, who made it his special mission to gather things worth while in art, from the far corners of the earth, "discovered" Cadenasso, and hailed him as one of the few originals in landscape painting. Giuseppe had arrived, and was then regarded as a leading painter, one with essential skill.

The Cadenasso family now built themselves a beautiful home, which stood majestically on the crest of aristocratic Russian Hill, overlooking San Francisco Bay. The home

was paneled with wood that came around the horn, and every corner of the place bore the stamp of their individuality. The artist built a good part of it with his own hands.

LEONE CADENASSO, THE SON

A happier couple would have been hard to find, particularly in 1890, when their son was born. He was christened Leone, taking the father's middle name as his first. When still a child, Leone studied art at the Mark Hopkins Art Institute. It appeared then that the son might incline toward an artistic career.

Leone, however, did not become an artist of consequence, for in a short time the lad had left school. He was a sensitive child, and the story is related of him, that one day when he returned home from his classes thoroughly dispirited, his parents found that his classmates had tormented the lad, so that the timid Leone was in tears. Giuseppe, ordinarily of an amiable nature, flew into a rage, and stamped belligerently into his son's classroom and demolished the place. Had he been able to catch any of the tantalizing art students, he would surely have knocked their heads together. This occurrence definitely ended Leone's art lessons, and he turned his efforts toward commercial pursuits. He spent his days industriously studying radio and his evenings were mainly devoted to Shakespearean reading and acting. For several years he appeared with the W.P.Buckingham Group,

in such productions as Hamlet, King Henry VIII, Macbeth, and many of the other equally famous plays.

Early in 1918, Leone was called to serve his country in the World War, the effects of which seriously injured his health. For a while he worked for the San Francisco Examiner and became their first radio announcer on station KUO. His mother, Leah, was the Examiner's first program arranger, and together, in the early days of radio, it was not uncommon for them to work up a program of friends and acquaintances, and ask them to take part in impromptu radio broadcasts. On April 26, 1936, Leone Cadenasso, at the age of forty-six, died in the San Francisco Veterans Hospital, where he had been suffering for some time from Bright's disease.

CADENASSO MAKES MANY NOTEWORTHY SALES

The Cadenasso's years of abundance lasted through the first decade of the twentieth century. The artist and his wife opened their new home as a rendezvous for artistic, literary, and musical friends. The natural talents of both host and hostess for music and singing, often turned their studio parties into impromptu concerts. Giuseppe Cadenasso was a man who loved to work hard and to play hard.

Stately eucalyptus trees became his favorite theme, and his deep study of their majestic shapes enabled him to reproduce their beauty with exceptional variety and truth. Each mood of nature, from misty lights of early morning to

the last rays of the setting sun upon their silvery leaves, he caught with remarkable fidelity.

So faithfully did he picture the delicate tracery of trees that he came to be called the "Corot of California." No less than six of these pastoral poems were purchased by Mr. A. E. Childs, who took them to his home in Boston, where he exhibited them to his admiring Eastern friends. Richard Ford, a wealthy New Yorker, was another patron who saw particular merit in the Western artist's work. He purchased three representative paintings.

Mark Sloss, Louis Sloss, E. R. Lilienthal, Jessie Lilienthal, and other local connoisseurs of Art, appreciated Cadenasso's cleverness, and assisted and encouraged him by their many purchases of popular themes bearing Cadenasso's signature.

The most important picture sold during the Sixth Annual Bohemian Club Show of 1895 was Cadenasso's "Under Shadow," which was purchased by Mrs. Leon Sloss. The picture, beautiful in tone, and exceedingly well executed, represented a stretch of hills in Marin County, golden crested in the glow of an autumn day.

With prosperity there came no slackening of effort on the part of this industrious artist. Now he could paint as he pleased and choose subjects that he liked, not what popularity and necessity demanded of him. The result was a continuous development of style and strength, that made his

friends differ with him, when he contended that he had only "just started to learn how to paint." In 1896, Cadenasso joined the Bohemian Club of San Francisco, and at special exhibitions he and his beautiful wife often promenaded through the magnificent galleries of the world-famed Club. In 1902, Cadenasso and his wife were wholeheartedly chosen "Prince Carnival and Queen," of the Mark Hopkins Art Institute Mardi Gras Ball, the high light of that season's social festivities. A chorus from the Bohemian Club serenaded the Prince and Queen as they ascended the throne, and it was said to have been among the gayest events ever held at the old institute.

In the same year, Cadenasso was asked by the faculty of Mills College, Oakland California, to accept a professorship in the Art Department. This he accepted and held for sixteen years, and was until the day of his death a proficient teacher in those classes.

CADENASSO EXHIBITS FREQUENTLY IN SAN FRANCISCO

Cadenasso now exhibited often in and around San Francisco and fared well financially.

In the 1903 show of the Painters and Sculptors of San Francisco, held in the Maple Room of the Palace Hotel, he hung six characteristic studies, the most striking one entitled "Berkeley." At the San Francisco Art Association Exhibition of the same year, Cadenasso showed "Twilight," "Afterglow," "Number Nine," and "Early Morning." All were received with the highest praise.

The critic for the San Francisco Call of December 9, 1903, reviewed this exhibit with the following comment:

> "Cadenasso has four canvases, that you would know in Timbuctoo as Cadenasso's, with their mysticism, and lettuce-like freshness. His 'Early Morning,' 'Twilight,' 'After-glow,' and 'Number Nine.' His 'Afterglow,' a high lurid sunset with a topaz sky, was alternately praised extravagantly, and abused roundly."

In the December 1905 Show of the San Francisco Artists Society, Cadenasso displayed seven splendid paintings, the fruit of that summer's labor. In the same year at the Paul Elder Gallery, were shown some of his finest efforts, twenty-eight canvases in oil, among which were "April Showers," "Night Fall," "Tamalpais," "Storm," and "Loma Verdi."

Laura Bride Powers, art critic for the San Francisco Call, reviewed the Exhibition in the October 15, 1905 issue and derided comparisons, in a manner typical of that decade.

> "Standing before a fine study of oaks hung deep with moss, beneath whose shadows elfins nightly gambol, the women of the party exclaimed, 'Oh, how lovely! But don't you think he imitates Keith?'--which is a point whereupon a friendship would be in grave danger, but the pain was spared me, being a stranger.
>
> "Imitate Keith, forsooth, and whom pray did Keith imitate? And whom did Inness, and Corot, and Japy and all the rest imitate? Why they imitated Nature, they all saw Nature in similar moods and so interpreted it. And while it is undoubtedly true that one man, whose mind is keyed similarly to another's, will be unconsciously influenced by him, it is unjust, unkind, and manifestly provincial to say that 'This man imitates that man,' unless indeed he imitates his methods, which is a different

matter. And in this matter of method, every painter who has reached some degree of success must have developed his own method, builded upon the technical training received in the beginning. So there is really a very small chance of imitation of method. Therefore the imitation must consist of subject and treatment, and these are purely a matter of temperament and understanding.

"Just why two men of similar temperament cannot interpret Nature in the same moods, which necessarily must look considerably alike, I cannot see--can you?

"Therefore it seems to be time this imitation talk had stopped, that it be recognized as provincial, unprofessional (when artists do it) and imbecilic. It is detrimental to the best interests of free art development, and should be condemned, as should all other kinds of knocking, wherein no relevant criticism lies."

A TEMPORARY SETBACK

In the great fire of 1906, Cadenasso, like Keith and most of the contemporary artists of the city, lost practically everything. His studio at 121 Post Street was completely destroyed and the results of several years' work went up in flames. The only remaining asset of the family was their Russian Hill home, which escaped the great holocaust.

It was quite natural that a blow of this nature tended to distress him greatly, and when soon after, a man's body was found floating in the bay, bearing a card with Cadenasso's name on it, he was reported in the papers to have committed suicide. The rumor proved false, however, as it was soon found that the artist, though penniless, save for his home, had not destroyed himself, but had moved to Oakland,

and he was found deeply engrossed in a vigorous effort to recoup his losses.

In November, following the fire Cadenasso held an exhibit of twenty-four oils and eight pastels, in the James D. Hahn Art Galleries in Oakland, California. His best works were "The Heavens in their Glory," a marsh scene in dull tones, with masses of clouds floating majestically in the peaceful sky, and "The Mist of the Morn," a study of a giant eucalyptus, in purplish hues, with a soft carpet of grass in the foreground. Other canvases deserving of special mention were "The Pool," "Summer Morning," "Twilight," "Last Ray of Sunlight," and "Il Trionfo Della Nebbia." The exhibition was opened in elaborate fashion, with Mrs. Cadenasso playing the piano and singing, while others offered musical entertainment. The show was a complete success financially as well as artistically, and it was not long before Cadenasso was again working with the vigor so typical of him.

At the City of Paris Art Gallery during February 1907, Cadenasso displayed a varied collection of his work. The majority of the paintings depicted his favorite theme, the eucalyptus tree, in its many moods. Here his complete understanding of his subject was evident. Perhaps the most appealing work was "The End of the Day," a large panel picture, with a group of tall eucalyptus trees in the foreground. The setting sun tinges the leaf tips with a golden

yellow, the reflection of which is caught in a quiet pool at the edge of the grove.

Later in the same year Cadenasso hung a delightful landscape exhibition at Schussler's Gallery in San Francisco. The dreamy mysticism of the scenes was charming, and the delicate pastel shades in oil medium were cleverly handled.

Cadenasso was distinctly a flat-land painter, and his marsh scenes were rated as second only to his superb interpretation of the California eucalyptus trees.

"The Marsh at Larkspur," one of the finest paintings of this type ever executed by Cadenasso, was presented by him to the San Francisco Bohemian Club, to be added to their permanent collection.

ALASKA-YUKON EXPOSITION GOLD MEDAL

Shortly preceding the Alaska-Yukon Exposition which was held in Seattle, Washington, in 1909, Cadenasso moved to Alameda, where he worked on canvases which he intended to exhibit there. One result of his labor, an oil, entitled "Autumn," won high favor, and he was awarded the Gold Medal by the art jury at the Exposition. The painting is a California landscape, resplendent in color, glowing with the warmth of an autumn day; the radiant sunlight tints the grass and foliage, and in a foreground pool the scene is reflected.

CADENASSO EXHIBITS IN SEVERAL LOCAL GALLERIES

Following his Northern success, Cadenasso returned to again study landscape in and around Alameda County. The results of his three years' work in this section were presented at several exhibitions in San Francisco galleries, and in his studio-home on Russian Hill.

Among the best canvases shown was "Lake Aliso," a sparkling pool, on the peaceful grounds of Mills College, painted in deep shades of olive and green, the darkness of the bordering shrubbery mirrored in more subdued tones in the water.

"Sunset Glow," another splendid creation, was a golden-brown canvas, with a touch of orange added to the sunset clouds, giving a brilliant effect. A more vivid painting was entitled "Early Morning," in which a flaming sunrise is viewed over the marshes, producing a most impressive scene.

Four paintings of unusual quality were shown by Cadenasso in his studio. "Eucalyptus near a Pool," the artist considered his best effort. It was an evening scene near Leona Heights, Oakland, painted in the deep tones so characteristic of his finest work. "The Triumph of the Fog Maidens," depicted Mt. Tamalpais, with a woman's figure looming above the heights, partly enveloped in a soft mist. Another theme of sterling quality and rendition, entitled "Aurora," was a view of the Alameda marshes at sunrise. In it one feels the coldness of the early morning, and the dullness of

the skies can be seen giving way to the approach of a rising sun, whose rays lightly streak the heavens. Deserving of particular notice was "Blue and Gold," a typical Cadenasso landscape, glowing with warmth and color. In it a sunset glows beneath a glorious blue sky, against the rolling golden California hills of Marin County.

Hortense Russell, writing in "Town Talk," on August 13, 1910, gave an account of her personal opinion of Giuseppe Cadenasso's place in local art annals:

> "Let us speak of Giuseppe Cadenasso and the mysterious, elusive spirit of nature, which his wizard brush transfers to canvas. No other artist had painted the eucalyptus with such grace or delicacy, and yet with so much truth. He has put on canvas these spectral trees whose ghostly leaves make silver shadows through the fog. He has made them sister to the misty air in which they thrive, and we leave his canvas with the feeling that he has given us the very essence of their wistful moods. Cadenasso has struck a new note. Like Rostand he has shown us the beauty of the common-place. He is like Claude Monet; it is the spirit of the thing that he wishes to express.
>
> "California is indeed fortunate that his limited means has prevented him from studying abroad. Had he gone the same road as the rest of the art world, we would have lost a painter of originality and genius. Never for a moment does Cadenasso cater to popular taste. Though he has criticism to combat, like all originals, he continued to give of his best and by aiming high he has won for himself a permanent place in the world of art."

CONSTANT EXHIBITIONS

For many years before the World War the walls of the Rabjohn and Morcom Galleries were always open to Cadenasso

display. Both pastel and oil landscapes kept up a steady popularity and patronage.

The largest and most impressive exhibit held by Cadenasso during the years of 1910 to 1912, took place at the Helgesen Galleries in Sutter Street, San Francisco, wherein he displayed forty-five paintings. "Cherry Blossoms," was the artist's best offering. The cherry orchard in clear light is lost in the distance in a low fog, against a background of ever-present eucalyptus grove. The very close foreground is clear water, around which green lawns grow. This exhibit attracted more than usual interest from art critics, and Porter Garnett of the San Francisco Chronicle commented in the November 10, 1912 issue:

> "The atmospheric qualities of all of the canvases are rich and pleasing. One almost feels the rich freshness of the fog. They are of his own creation, and as such, differ from the work of any of the coast artists, or in fact, from any of his own compositions."

The year 1912 found exhibitions of Cadenasso's work in practically every San Francisco gallery. The most important of these was held at Paul Elder's Gallery, located at 239 Grant Avenue, San Francisco. The exhibition was a one-man show, in which Cadenasso's paintings occupied the entire second floor of the building.

The art critic on the San Francisco Call of March 19, 1912, includes in the art column comment on Cadenasso's ability:

> "Cadenasso does not paint the fields, and the woods, the trees and the flowers; he paints atmosphere, and the sky, the sunshine and the moonshine, the trees and flowers are just a bit of the scheme of things drawn in incidentally. Whether a sunset scene, a moonlight study, an early dawn, or a bit of life in the full glare of the hot sun, there is that embodied in the stretch of the canvas that promptly arrests, and the viewer is filled with an undefinable unrest, a hunger for the open spaces with Spring in the air."

To the 1913 spring exhibit of the San Francisco Institute of art, Cadenasso sent an excellent picture entitled, "The Golden Hour." It was a peaceful scene in the Marin Hills, in which the artist caught beauty and serenity.

The highlight of the 1914 art season was a special showing of recent work by the finest painters of California, held in the St. Francis Hotel, San Francisco. Cadenasso achieved a novel effect by placing his work on easels, instead of hanging them on the walls. This novelty proved to be both artistically and financially successful, for many of the sixty canvases which he exhibited were sold.

The February 21, 1914, issue of the Wasp, a San Francisco weekly publication, expresses views on Cadenasso's works in this exhibit:

> "Giuseppe Cadenasso's exhibition of landscapes at the St. Francis Hotel has attracted much attention. There are no poor pictures in the exhibition. Artists and connoisseurs have united in praising this exhibition, for it proves that the 'Corot of California,' as Giuseppe is known, has developed an individuality and a power of expression that unite to give his work distinction and permanent value. At one time Cadenasso suffered somewhat in the esteem of artists

and collectors by painting forest interiors, that suggested copies of William Keith's favorite subjects Cadenasso has not had as many advantages in the way of travel in various countries and of study in several famous foreign schools as had Keith. The latter's success in painting was rapid. He obtained patrons very early in his career. Not so with most landscape painters. Their journey is usually long and discouraging. 'Joe' Cadenasso had traveled no royal road.

"He was not to be blamed for copying Keith. Where could he have found a better model than the grand old master of American landscape art, who was producing pictures that ranked with the work of Daubigny, Diaz, Rousseau, and other masters of the Barbizon School? In trying to imitate the inimitable old master of landscape, Cadenasso developed a style of his own, which has become characteristic and cannot fail to enhance his reputation as one of the notable American painters. In the breadth and strength of his brush work, and in the richness and purity of color, the principal pictures of the exhibition denote the attainment of a bright degree of power in Cadenasso's art, a deep and accurate comprehension of Nature, and a conscientious determination to interpret her faithfully.

"The large picture of a placid pool, in a verdant setting of damp grass and backed by a clump of eucalyptus trees, could not be painted better. I like very much the brown hills that Cadenasso has learned to paint with a delightful combination of strength and delicacy. The work looks easy, but now few master painters have mastered it. Thad Welch is one who has succeeded, and we see the admirable results in his picture of the sunny hills of Marin, overlooking stretches of ocean, and bay. Cadenasso, too, has studied to advantage the artistic possibilities of the undulating highlands, and has developed the power to invest them with an atmosphere distinctly Californian. His work is, however, not in the least suggestive of Welch's style. Each painter has put his individuality into his own work. After seeing this present exhibition those collectors who fail to secure a good example of his work make a mistake."

PANAMA-PACIFIC INTERNATIONAL EXPOSITION

To the Panama-Pacific International Exposition, held in San Francisco in 1915, Cadenasso contributed two paintings, "Summer," and "The Reflection." The former was a pleasing landscape in which trees and flowers were seen in a half light. "Reflection," also done in subtle hues, was particularly fine in its representation of water, in which the quality of depth drew keen interest among critics.

CADENASSO SUCCUMBS

At the Bohemian Club annual of 1917, Cadenasso exhibited and sold his "Lake Alta at Twilight," a charming canvas, full of grace and poetry. No one dreamed that this would be his last exhibition while he lived; yet before the next annual exhibition Giuseppe Cadenasso was dead.

It was on February 9, 1918, that Cadenasso, returning home after seeing his son off to the World War, was struck and seriously injured by an automobile at Post and Powell Streets, in San Francisco. The artist received a broken nose, cuts on the face, and internal injuries, from the accident.

The hardy sixty-eight year old Cadenasso fought valiantly for his life, but the injuries he had sustained proved fatal, and on February 11, 1918, he passed away. Two days later, the Bohemian Club held funeral services for their deceased clubmate, at Gray's Chapel, in San Francisco, where Edgar Peixotto, the mural decorator, gave the eulogy. Boughs

of the eucalyptus, which he loved so dearly in life covered his casket, and the honorary pall bearers wore sprays of the leaves in the lapels of their coats.

As an artist, Cadenasso was deeply imbued with his work. Even on his death bed in his delirium he kept repeating, "I want to finish my picture."

The unfinished painting of which he spoke was, "The Sign of the Eucalyptus," a scene on Leona Heights, near Mills College.

All Bohemia mourned the passing of a great soul and a vigorous artist. The memory of the man himself is vivid. His classic features, Leonine head, graceful body expressed his personality, while his temperament made him one of the beloved characters of San Francisco's art circles. His broad sympathy and charm of manner, as well as his generosity to fellow artists, attracted friends from all walks of life.

After Cadenasso's death many press notices appeared praising his art career. Among them The Photoplay Magazine told of the fame he had built through his eucalyptus pictures and placed him with Wallace Irwin, Jack London, William Keith, and others who had brought California's charms into prominence through their writing and art products. While time may dim such praise it is true that Cadenasso belonged to a group of painters who did bring artistic fame to San Francisco, through their works which presented beauty spots in its environs.

In appraisal of the life of Giuseppe Cadenasso, his perseverance and courage bring admiration. For it was only through self-sacrifice and endless effort that he ultimately achieved the fame and fortune which he enjoyed in later life. Towards the close of his career he was referred to as the "Dean of California Landscapists," and as a painter of the eucalyptus tree he surely took precedence over his contemporaries, for scarcely a picture by him is complete without it.

One of Cadenasso's favorite spots to paint eucalyptus reflected in water was the "Chain of Lakes" in Golden Gate Park and the group of trees that enhance this spot have been marked as a memorial to him, by the Board of Park Commissioners when they resolved that hereafter these stately trees would be known as "The Cadenasso Group."

GIUSEPPE CADENASSO

REPRESENTATIVE

WORKS

Gathering Storm, The, 1884, owned by Mrs. Will Tevis, San Francisco
Storm, The, 1886
Portrait of Gov. Jones, in Nevada State Capitol
Under Shadow, 1895, owned by Mrs. Leon Sloss, San Francisco
Autumn, 1909
Cherry Blossoms, 1910
Early Morning, 1912
Summer, 1915
Reflection, 1915
Lake Alta at Twilight, 1917

PRIVATE COLLECTIONS:

Mrs. Leon Sloss, San Francisco,
Under Shadow

Mrs. Will Tevis, San Francisco,
Gathering Storm, The

Zeile Estate, San Francisco,
Fog on Tamalpais
Fagot Bearer, The
Eucalyptus in the Park
Marsh, The

PERMANENT COLLECTIONS:

Bohemian Club, San Francisco,
- Marsh at Larkspur, The
- Marin Hills
- Pool, The

California Palace of the Legion of Honor, San Francisco,
- Eucalyptus Trees

De Young Museum, San Francisco,
- Pool, The
- Landscape

Oakland Art Gallery, Oakland, California,
- Landscape

Mills College, Oakland, California,
- Lake Aliso
- Lake Aliso, Early
- Strangers Eucalyptus, The
- Landscape

EXHIBITIONS:

San Francisco, California,

Bohemian Club, Sixth Annual Show, 1895
- Under Shadow

Palace Hotel, Painters and Sculptors, 1903
- Berkeley

The San Francisco Art Association, 1903
- Twilight
- Afterglow
- Number Nine
- Early Morning

Paul Elder's Art Gallery, 1905
- April Showers
- Night Fall
- Tamalpais
- Storm, The
- Loma Verdi

San Francisco Artists Society, December 1905

The City of Paris Art Gallery, 1907
- End of the Day, The

Schussler's Art Galleries, 1907
- Marsh at Larkspur, The

Helgeson Art Galleries, 1910
- Cherry Blossoms

Paul Elder's Art Galleries (One-man Show), 1912
Lake Aliso
Early Morning
Marshes of Larkspur, The
San Francisco Institute of Art, 1912
Golden Hour, The
Panama-Pacific International Exposition, 1915
Summer
Reflection, The
Bohemian Club, 1917
Lake Alta at Twilight

Oakland, California,
James D. Hahn Art Galleries, November 1906
Heavens in their Glory, The
Mist of the Morn, The

Seattle, Washington,
The Alaska-Yukon Exposition, 1909
Autumn

Every Local Annual of the Bohemian Club and San Francisco Art Association from 1894 to 1918

AWARDS:

Alaska-Yukon Exposition, Seattle, Washington, 1909
Gold Medal for "Autumn"

California State Fair, Sacramento, California
Gold Medal

CLUBS:

Member:
Bohemian Club (Honorary member)
San Francisco Art Association

GIUSEPPE CADENASSO

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January 10, 1909, page 27--August 13, 1910
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N E L S O N P O O L E

Jan 16, 1884 - July 5 - 1947

Biography and Works

"MURAL DECORATION"

ROOSEVELT JUNIOR HIGH SCHOOL--SAN FRANCISCO

HORATIO NELSON POOLE

"The growth of taste for art usually keeps pace with accumulation. Appreciation and expressions of devotion accomplish little unless conditions exist which tempt talent and genius." Thus writes John P. Young in the second volume of his book, "San Francisco, the Pacific Coast Metropolis," as he comments on local art patronage. [illegible]ly enough, San Francisco in the past fifty years has suc[illegible]ed from time to time in gathering in her midst an excellent and competent art group nourished by citizens of cultivated taste and appreciation, whose patronage was founded on a whole-hearted devotion to the arts.

In 1870 the only permanent collection of fine arts in San Francisco was the Museum of paintings and statuary in Woodward's Gardens, a public picnic ground. This art was an imported product in the main, while local studios savored of European trends of the day. Only a few "grand style" landscapists painted California scenery. San Francisco artists even did portraits in the current European manner.

However, these conditions changed for the better. In 1871 a small group of artists interested in the promotion of art in San Francisco organized the San Francisco Art Association, with an art school under its direction. Several years later, San Francisco outgrew the copied European-classic

art and became a flourishing art center still in touch with world centers, but at last self-conscious. By the 'nineties, a new high in art culture was reached in San Francisco, with its rival art schools, private art galleries, civic art museums and popular exhibitions in clubs, dealer galleries and museums. By the turn of the century San Francisco's man-power in art production and studio population was world renowned. In 1915 the Panama-Pacific Exposition drew artists from the world over into focus with San Francisco's internationally-minded artist colony; so that by the year 1921, when Nelson Poole came to San Francisco, the city's reputation as a profitable clearing house for works of art was well established.

The post-war and pre-depression years drew artists from the corners of the earth to California, for here was vital patronage and artistic fellowship that welcomed just such a mature and sensitive artist as Nelson Poole. With his background of Eastern training and experience in many forms of art in Honolulu, Poole was soon in the good graces of San Francisco's art circles. His career has become one with the art growth of recent years and his best works and most prolific years have stemmed from San Francisco and her environs.

GENEALOGY

Horatio Nelson Poole was born at Haddonfield, New Jersey, January 16, 1884, into an artistic family. Both of his parents were of early American stock. His father, John

Henry Homer Poole, was a manufacturer. His mother, Ida (Virginia) Poole bore one daughter and four sons, three of whom followed art either as a career or as an avocation.

Irene Poole, who is the oldest in the family, is a talented musician. John C. Poole was a woodcut artist of high quality as well as a capable landscape painter in oil. Another brother, Earl C. Poole, is noted for animal and bird studies done in oil. He won a Jessup Fellowship from the Philadelphia Academy of Science and has written extensively on ornithology. He is now also, a supervisor of drawing in the public schools of Reading, Pennsylvania, and assistant curator of the Reading Public Museum. The other brother, Charles F. Poole, who is the youngest in the family, was formerly connected with the McBride Sugar Company, Eleele, Kauai, Hawaii. He is a Ph. D. and taught at the College of Agriculture, Davis, California. He is now working for the Government in an agricultural experimental station in Charleston, South Carolina. H. Nelson Poole, who is the oldest of the Poole brothers, is the son who has carried his art furthest into the fine arts realm.

YOUTH AND EARLY TRAINING

As a child Nelson Poole showed a schoolboy aptitude for drawing. His teachers encouraged his skill in illustrating the seasonal festivities with crayon sketches. His caricature of a tyrannical teacher and her resultant emotional

outburst led to her dismissal. This same talent to stir emotions, Nelson later used profitably as a newspaper cartoonist. Always keen on the effect of art on emotional reactions, he developed from the primitive appeal of exaggeration to the more subtle appeal of good design in the fine arts.

When Nelson was ten years old his family moved to Philadelphia. Later, when he was about fourteen years old, his father died, whereupon the family again moved to Chestnut Hill, a suburb of Philadelphia, where the young boy attended the public school. The Poole's home here was bought because of the greenhouse where they raised roses for the market. Small Nelson did his share after school of the greenhouse work. All went smoothly for a while, when after a series of financial reverses, the home burned to the ground, leaving the family in a desperate condition. Nelson gave up his schooling in 1898, when he was only fourteen and started to help earn a livelihood for the family.

The brother John had begun to make a name for himself as newspaper artist and Nelson also made early attempts at cartoons and timely drawings in the Philadelphia Record, then the only democratic paper in that city. John worked on a Spokane, Washington, newspaper. Later he became an artist on the Honolulu magazine, "The Paradise of the Pacific," and Nelson, too, made Hawaiian illustrations.

HIS FIRST JOB

Nelson's youthful courage in Philadelphia, before his career began to parallel that of his brother John, was revealed in an interview on his "first job" and how he started to etch. He tells the story himself:

> "The first job I had was that of errand boy for the nationally known firm of tool-makers, William Sellers and Company of Philadelphia. They manufactured machinery. After I served a while as an errand boy, I was promoted to Blue Print work.
>
> "When they renovated the Blue Print room, I asked permission to salvage an iron press and some sheet zinc that had been thrown away. In repairing the roof the roofers left some sheet zinc which I used for my first etching--actually a dry-point--and printed it on a mangle (like a large clothes wringer) that I used to wring out the Blue Prints after they were washed. I converted the press into an etching mangle and with a rough tool as a dry point I was ready to start my career as an etcher.
>
> "My work in the Blue Print room was recognized and I was promoted to the drafting room. Shortly after this I got another job with the Victor Phonograph Company as draughtsman in their cabinet shops. I commuted there daily, across the river to Camden, New Jersey."

Because of his youthful years in Philadelphia, Nelson Poole sometimes calls himself a Philadelphian, for here he grew and held many and varied types of positions, while he attended art school in the evenings, at the Philadelphia School of Industrial Art.

A SCHOLARSHIP AND CARTOONS

Ending his studies in 1905 at the Philadelphia School of Industrial Art, Nelson Poole transferred to the night classes of the Pennsylvania Academy of Fine Arts. Here he studied with Thomas Anschutz, a progressive exponent of American art. In 1908 Poole won a scholarship which saved him tuition costs for four years, so that when he left the Academy in 1911 he was well grounded in figure or "life" class study. Although handicapped by his need to earn a living he developed his etching and found his interest in the fine arts lay in landscape and decorative painting.

While still a student Poole contributed drawings to newspapers and from 1911 to 1913 made topical daily cartoons which built his prestige as a commentator. His brother John, in the meantime, had gone to Spokane and then to Honolulu, where he worked on illustrations, commercial work and newspapers.

HONOLULU AND LIBERTY

News from John with a check for travel expenses took Nelson Poole to Honolulu early in 1914. John was to be married and wanted to assure his position on the newspaper while he went on his wedding trip. So Nelson did hack work, lettering, retouching and illustrating on the Honolulu Star-Bulletin. Hawaii caught his fancy and he stayed there to

paint and etch the inexhaustible wonder spots of tropical scenes. These free-lance studies were the nucleus of his first important exhibition in 1916.

Honolulu patronage floated Nelson Poole along on now smooth, now choppy seas, but he was at last free to follow his career as an artist. His Hawaiian etchings were sent to an exhibition at the Pennsylvania Academy of Fine Arts and were well received. As a by-product of his etching art, Nelson made book-plates for many famous collections of rare volumes owned in Honolulu. The first-edition connoisseur readily shifts his patronage from fine printing to fine etching and always demands excellence in these small slips of paper that denote ownership. Nelson found the book-plate orders were well paid for. He met Mr. C. Montague Cooke, an enthusiastic collector of Prints, who bought prints of all the etchings he made in the Islands.

In 1917, Nelson Poole again worked on a newspaper, The Honolulu Advertiser. The year 1917 was replete with dramatic events, the World War, Prohibition and Japanese Relations with the United States. Poole now illustrated these burning issues with cartoons of stirring nature. These added prestige to his fine arts reputation. A tireless worker, he never ceased painting and etching in his so-called leisure hours.

BOOKPLATE SOCIETY EXHIBITION

The Second Annual Exhibition of the Bookplate Society, held in 1917 at the Avery Library, Columbia University, New York City, displayed bookplates by Poole.

Some of the bookplates exhibited were reproduced in the Bookplate Quarterly of October 1918. In this issue Helen J. Stearns, librarian of the Government Library at Honolulu, writes:

> "H. Nelson Poole, an etcher of more than local reputation, has twenty-seven bookplates to his credit. In these he has interpreted the beauties of the tropical landscape in a series of delightful etchings.
>
> "The John and Alice Poole plate represents travel, with a savor of outdoor life in Hawaii. It is one of the most successful of Mr. Poole's plates. A travel plate made for the writer in 1916 shows the Chinese symbol for travel (a shell), a Chinese junk and a line from Masefield's 'Sea Fever.' The Omar Khayyam plate of Ebert J. Botts, a lawyer in Honolulu, depicts the Persian philosopher wrapped in thought.
>
> "The print plate used by C.M. Cooke is possibly the only known plate of its kind. This is the second plate for prints that Mr. Poole has made for Dr. Cooke. So charming is this tiny mark of ownership that one wonders why this form of marking prints did not come into vogue long ago."

In the same number of the publication, Editor Clara Theresc Evans added a supplementary sketch on Poole's bookplates:

> "Mr. Poole has made a distinct and important contribution to the development of the bookplate art. He has done this not alone through his

skill and originality as a designer and etcher, but more particularly by bringing within the purview of the art a great mass of new bookplate material of the most charming and picturesque character.

"Through his artistic handling of this material Mr. Poole has originated a new style of bookplate which was undreamed of a few years ago.

"In Mr. Poole's bookplates the Far West joins hands with the Far East, the sunrise and sunset meet...."

HAWAIIAN SUBJECTS

Some of Poole's Hawaiian etchings were reproduced as a regular feature of the Honolulu Advertiser for several years. This served to popularize his art and prove his ability to interpret the local life to the tourist and citizenry. For his subjects, Poole looked to the highways and byways--a Chinese rice mill, a palm-shaded stream, planters, thatched huts, poi feasts.

When Poole joined the staff of the Honolulu Advertiser in 1917, his reputation as an etcher was just beginning. By Hawaii's first territorial fair in 1918 his work was one of the prominently featured exhibits with the Hawaiian Society of Artists. The Sunday edition of the Honolulu Advertiser, June 9, 1918, gives a preview of his etchings:

"The subjects (by Nelson Poole) are Kawaihao Church, which is the most gratifying rendering of an architectural subject and is incidentally a skillfully handled study of technique in rather a high key.

"An interesting vista of the lowlands through which the Waipaho stream meanders toward the sea is shown in a smaller print, which displays admirable restraint in treatment.

"There is a fondness for the sea and ships shown in many of Mr. Poole's etchings, an influence that one living in the Islands can scarcely escape for long. For the etcher, marine studies present the most formidable difficulties.

"There is one which is especially interesting of the entrance to a Japanese Shinto chapel in the Oriental quarter. The torii, the quaint gateway which marks temples and beauty spots in dai Nippon, guards a flight of steps. Those who live here grow too accustomed to these old scenes to note their picturesqueness."

SUGAR PLANTATION

Late in 1918, when praise for Poole's works resulted in popular sales, he was suddenly taken very ill and forced to live on the neighboring island of Kauai to regain his health. After six months spent in recuperating, during which time he worked as overseer of a sugar plantation, he spent two more months sketching the Kauai scenery.

He then turned to free-lancing and gained wide recognition in the United States by the series of Hawaiian prints he sent to "mainland" exhibitions. He now became a member of the California Society of Etchers, a lively and aggressive organization. The press comments and sales resulting from his exhibitions with this Society prompted his decision to return early in 1921 to San Francisco. After an absence of seven years he brought a thorough familiarity with tropical

scenes back as new steps in his development. His skilled hand and eye were destined to try new themes and methods.

SAN FRANCISCO CAPTIVATES

Shortly after his arrival, Poole exhibited some of his Hawaiian pictures in San Francisco and so enthusiastic were the local dealers that his works were sent for exhibition in several leading cities of the East and middle West.

While Poole's place as Honolulu's leading etcher had been established in the minds of San Francisco art critics, his paintings were a surprise to them and brought forth friendly acceptance of Poole in San Francisco's art life. He has since become one of the representative progressive artists, who form the sane nucleus of artistic development in Northern California.

Poole's ability to see beauty in San Francisco and her environs produced a steady output of etchings and decorative paintings, with fresh approach to old subject matter. This first flair of Poole's for local color is told of in an article by Harry Noyes Pratt, the critic, in the Oakland Tribune: (No date, as quoted from the artist's scrapbook.)

> "A case in point is the recent work of H. Nelson Poole. Mr. Poole who is better known here as an etcher, has been strenuously digging in with oils of late, and has discovered some of the paintable commonplaces in and about the municipality. He has been over in Thad Welch's old country of the Bolinas Bay region, and has brought back some superbly colorful sketches of the hills and the bay.

> "Welch painted the region exhaustively, yet Poole is coming home with new stuff from the same locality. It is not only that his technique is absolutely different from that of his famous predecessor--I emphasize this because there is certain arrogantly positive group of our painters which holds Welch as of little account--but Poole sees the territory with an utterly different eye. He makes of it a different composition as to contour and color.
>
> "An interesting thing too, Poole tells me, that when he returned from the Islands a few years ago his eye was so accustomed to the brilliant coloring of the tropics that our California waters and hills looked dull and lifeless."

Nevertheless Poole's paintings of California out-of-doors, whether the subject is a gray or sunny day, have a sense of color and undertone of color that is rich and true. Harry Noyes Pratt comments further:

> "It is only of late that he has begun to see them as the gloriously colorful things they are. And the paintings he has made over in Marin County are a delight to one who has been sufficiently intimate with that region to appreciate to the full their beauty. There's a sketch of a group of the rounded hills flooded with sun along their crests, and below wooded coulee in partial shadow, which is a very fine thing indeed. It is not every artist who is able to portray the soul of those Marin Hills."

In 1922, when Poole first came to San Francisco, he was still filled with memories of Hawaii and began to develop large compositions from subjects he had long dreamed of painting. In the quiet of his Montgomery Street studio, the artist's reputation was one of even temperament and business-like art production.

Capable art critics took Poole's work seriously and helped him establish his place and proper value as an artist. He was accepted as one who was not trammeled by "isms" but whose own understanding of color, form and design increased with each exhibition. Many of his patterns stemmed from primitive and island rhythms, as found in "significant forms" of nature. Not insensitive to the leadership of Cezanne and Gauguin in European art, Poole graciously studies all extreme phases and then keeps his feet on the ground when it comes to following popular fads in his own work.

HAWAIIAN LEGENDS, AN AWARD

At the 46th annual exhibition of the San Francisco Art Association, in the Palace of Fine Arts, November 1922, Nelson Poole was given the medal of first award in the graphic section for his series of etchings on "Hawaiian Legends." Of these the San Francisco News comments:

> "Nelson Poole's 'Hawaiian Legends'....have a fine heroic quality that is expressed by vigorous and dramatic design. They deal with the legends of the volcano, but they are much more than illustrations. The bold simplifications of their design reflect the barbaric spirit of the tales admirably."

During 1924 Nelson Poole was elected president of the California Society of Etchers and served in this capacity for three years. In the 1924, fourteenth annual exhibit of the Etchers' his "Edge of the City" was praised as well as "Alcatraz" from Russian Hill. Both were scenes of San Fran-

cisco treated in a sensitive etching technique. For several years the "popular vote" etching proved to be Poole's.

LECTURES ON ETCHING

Constantly painting and etching, Nelson Poole also gave a lecture on the history, art and processes of etching. There is record of his talk given in 1924 before the Art Section of the College Women's Club of the California League of Fine Arts in Berkeley. The artist explained the progressive steps involved in the "delicate and elusive art of etching." The Berkeley Daily Gazette, of September 8, 1924, reports his lecture in full. A partial quotation follows:

> "In the actual work of etching, it is not that the plate is completed by a burst of white hot inspiration but by the most careful and accurate work; for any unnecessary line is difficult or impossible to remove.
>
> "Few forms of art are so difficult. The etcher must be a good draughtsman and a good designer. He must know in his imagination just what he wishes to depict on the plate and he must depict that unerringly.
>
> "But much of the charm of an etching rests in the very uncertainty of the work. Not until the plate is printed can one appreciate the results of this work. For this reason, the etcher works always with a certain trepidation until the finished print is before him revealing his success or failure."

To give a clear picture of the processes of etching, Poole illustrated his talks with his own work and with plates in various stages of preparation before the final printing. He also discussed tools and their adaptability.

POOLE MARRIES

On May 12, 1926 Nelson Poole married Miss Helen Thomas in San Francisco. They maintain a home in San Francisco and Poole divides his working hours between his Montgomery Street studio and his classes at the California School of Fine Arts, where he has been a member of the faculty for several years.

"THE DANCERS,"--A FRESCO

Poole is numbered among the first of the several San Francisco artists who experimented with fresco painting. The first appearance of his early attempts in this branch was at the 1927 Annual Exhibition of the San Francisco Art Association, and was awarded a special medal. He exhibited several good oil canvases and "The Dancers," a fresco.

"The Dancers" was painted on a slab of lime and cement, weighing about 200 pounds. It is the result of a long series of experiments in the ancient art of fresco painting, supplemented by research into the history of fresco. Poole's fresco, "The Dancers," is a frieze of South Sea Island men and women woven into rhythmic poses of their native dances and decorated with motives from tapa cloth.

At this same exhibition, Poole also showed his etching, "Glen Park Houses," of which The Argus, a San Francisco monthly art journal, commented in the December 1927 issue:

"H. Nelson Poole takes all the laurels with his beautiful 'Glen Park Houses.' It is the only work in the whole exhibit which has warm tonal qualities and is freshly felt and seen. It is one of the few which give the impression of a creative work."

GALERIE BEAUX ARTS, ONE-MAN SHOW

Although Poole had been known primarily as an etcher, his reputation as a landscape painter began with his first "one-man show," in 1929, at the Galerie Beaux Arts, a co-operative art club of leading painters. This exhibition proved Poole an artist deserving serious attention as a San Francisco painter. He exhibited eighteen canvases, mostly landscapes, replete with healthy color harmony, good design and aesthetic interest.

In the San Francisco Chronicle of May 12, 1929 Aline Kistler, the art columnist comments on the show:

"The exhibition is a satisfying one. Entering the gallery one is impressed with a warm harmony of color. The general harmony resolves itself into ten large decorative panels and almost as many smaller ones....

"Even before analyzing individual paintings one has a feeling of rich tapestries of consciously designed landscapes and figures whose one reason of being is their interplay of visual enjoyment. In these we are presented with a frank attempt at the fulfillment of the painter's primary object--only to please the eye. Here is no theorizing about people or places or things, no attempt to interpret life in anything other than the pure enjoyment of color and rhythmic line."

ELEMENTAL RHYTHM

The same critic continues in her discovery of Poole's aesthetic growth when she comments:

> "Perhaps the most striking quality of Poole's painting is that of elemental rhythm. While his landscapes and figures are always in repose, there is a definite quality of line that establishes strong rhythms. One's eye moves about one of Poole's canvases in a studied dance of strong slow measure. The rhythmic quality is expressed also in the carefully modulated colors. There is the same recurrence of color harmony as there is of moving line.
>
> "This conscious composition of both line and color is particularly noticeable in 'Girl and Dog.' In this the figures, trees and landscapes are a definitely patterned interlocking form. This same thing is true to a certain extent of all of Poole's studies which are frank transcriptions from nature.
>
> "It is well that Poole has shown these sketches with his larger work, for by means of them, one can trace something of the process of his painting."

Aline Kistler describes each painting fully:

> "....The splendid design of 'Eden and the warmth of 'Golden Harvest,' prove effectual foils to the lush freshness of 'Green Pastures.' In this the warm, wet greens of springtime-rain form the background against which the figures of horses are set like jewels. Above are the warm clouds of promise and the dark shadows of present storm with a clear slash of lightning blue. The painting is a lyric expression of Spring.
>
> "Two of Poole's paintings of 'Richardson Bay' and 'The Inlet' utilize the patterning of hillside perspective. From high on the Sausalito Hills one looks down on the Bay and its interweaving inland forms....Two other paintings 'Pine Woods' and 'Pastoral' make use of the natural groupings of animals. In 'Pastoral' we

> find out old friends, the cows, not painted as the Barbizons did, but stylized into color accents of the landscape. In 'Pine Woods' Poole has used the deer in the park as the theme of form and echoed the brown curves in both trees and rolling ground until a tapestry of green and brown has been effected."

In addition to these oil paintings, Poole also exhibited water-colors, lithographic crayon and pen drawings and etchings. This exhibition, however, marked his large strides ahead in oil paint and the use of color. Other San Francisco art critics discovered Poole's newest developments in this one-man show and commented largely. Esther Johnson in the San Francisco News of May 12, 1929, wrote:

> "Poole is known for his penchant for the decorative and imaginative in pictorial art. He is not a realist; on the contrary he is distinctly a poet, an imaginative artist with a leaning toward beautiful things. A dreamy quality, even a bit fantastic."

In the Argonaut magazine of May 11, 1929, Junius Cravens praises the decorative quality of Poole's work:

> "One looks forward to Nelson Poole's one-man shows. There is a charming placidity in his paintings which is most refreshing in these days of more or less hectic art. His canvases have a classically impersonal quality which lends to them gentle aloofness and a sense of peacefulness. His world is a world apart. Nor is it mundane to the least degree, but suggests, rather, an idyllic realm of the gods. His works are, therefore, architectural to an unusual degree."

ARTIST'S WORKING PHILOSOPHY

Nelson Poole's philosophy of work is consistent with sound aesthetic development. His understanding of the

plastic and atmospheric phases of a painting, an etching or a drawing is well organized selection. He says:

> "Design is the essence of art. Even perspective must be subordinated to the requirements of decorative patterns. That is, one uses mathematics or abstract forms and groupings to bring out harmony. One does that in music, and so music and mere voices or noises are different. Pictorial art calls for a similar performance."

Characteristic canvases by Poole are "The Oarsmen," a group of men and women by the tropical sea; "Growing City," a canvas symbolizing civic growth; "Kanaka Dancers," a decorative harmony that gives visual rhythm and induces the mood of the dance pattern. There are no superfluities nor faulty irregularities in Poole's compositions. Each subject is unified in mood and emotional response of the eye. Lyrical escape rather than frenetic statement is Poole's. The jazz shapes of modern life do not stir him. His work is of today, however, for daring color, untried methods and effects mark his technique.

The Art Digest, a national magazine, October 1, 1929, offers another revelation of Poole's philosophy by Junius Cravens, art critic, who comments on "Old Oaks," an etching which won first prize in the 1929 annual of the California Society of Etchers, in the Gallery of Vickery, Atkins and Torrey, San Francisco:

> "This excellent print is a very fine specimen, not only of workmanship, but of composition. The careful consideration which Poole has given

> to every detail of spacing and placement in his design, as well as the nobility of conception, which inspired his work as a whole, and the manner in which it is done, definitely place 'Old Oaks' in the realm of real works of art."

OTHER WORKS AND EXHIBITIONS

The artist, Nelson Poole, has been so busy teaching, painting and etching and doing occasional mural decorations, that he has not kept close record of his many exhibitions and sales. His personal scrap book is filled with undated clippings and exhibitions in many cities. His art has sustained him, and his patronage has been both private and public. Outstanding works are a mural decoration for the home of Mrs. David Steiner, San Francisco, completed in 1927. Hangings for the Second Annual Decorative Arts Exhibition, in 1929, for the San Francisco Society of Women Artists and the Women's City Club. Combine Poole's hours spent sketching out-of-doors, etching, drawing and painting in his studio with lecturing in class rooms, and there is little time left for riotous living.

In 1934 Poole was among the artists of first importance in San Francisco, who were drafted to design civic art decorations as part of the extensive program of the Public Works Administration. These murals were finished in 1935 on the walls of the Roosevelt Junior High School in San Francisco. They are two panels, done in permanent oils on can-

vases 20 feet by 5 feet. The dominant tones are red, yellow and green in opalescent blending, while the subjects are "Harvest" and "Land," rendered in terms of California and modern agriculture.

Also in 1935, Poole's etchings again came to public notice. His "Portrait of Carlburg" appeared in the first graphic exhibition of the San Francisco Art Association. The Wasp, of September 21, 1935, comments:

> "This print is one of the finest contributions to the whole show (but Mr. Poole was on the jury of awards and was giving laurels, not receiving them). His two studies of the Sierras in drypoint, are also a distinguished contribution."

Later in 1935, Poole's "Horses at Dry Pasture" attracted attention on the annual exhibition of the California Society of Etchers show held in the San Francisco Museum of Art.

Certain astute collectors of graphic arts enjoy obtaining recent prints of new plates by Poole. They not only appreciate them for their artistic worth, but consider them an investment in future value. A collector's portfolio without a Poole etching or lithograph is not a well balanced selection.

CONCLUSION

With the changed status of art patronage since the 1920's, Poole has become a team-worker towards a better na-

tional art, along with all the other advanced artists. He has pooled his talents with other painters well-known in California. Throughout the many smaller communities of California, where civic pride asked for handsome decorations in theatres, Poole has done some commissions alone, and some in collaboration.

In all instances, however, where Poole did the whole work or merely a portion of it, his artistry and peculiar characteristics are dominant. Yet, with his capacity to express his individual reactions in an original approach, he also has solved the problem of how to co-operate with other artists, subordinating his own pet viewpoints, for the good of the final result.

His teaching theories in the Art Department of the University of California, Berkeley, and in the California School of Fine Arts, San Francisco, have affected the present generation of students so that they have a direct simplicity, a modesty, that is profoundly persuasive, in their own tendencies. His students are less swerved by imported fads and more direct in their purposes than is usual with youth.

Although Poole's artistic place is not yet that of the national spot-light, his energy and talents have added a great measure of artistic achievement to the already overflowing fund of the Pacific Coast's art appreciation and treasures.

HORATIO NELSON POOLE

REPRESENTATIVE

WORKS

ETCHINGS:

Kawaiahoa Church	1918
Stream Waipaho, The	1918
Tall Ship, Honolulu Harbor, The	1918
Alcatraz	1924
Edge of the City	1924
Glen Park Houses	1927
Old Oaks	1929
First Prize, Annual Exhibition, California Society of Etchers, San Francisco, 1929	
Horses at Dry Pasture	1935
Portrait of Carlburg	1935
Pine Trees	Undated
Sea Cliff Steps	"
Sierra Juniper	"
South of San Francisco	"
Tom Wishart	"

LITHOGRAPHIC CRAYONS:

Hawaiian Legends, #1-2-3-4-5-6	1922
First Award Medal in Graphic Section, 46th Annual Exhibition, San Francisco Art Association, 1922	

OIL PAINTINGS:

Coast Range	Undated
Deep Arroyos	"
Eden	"
Golden Harvest	"
Green Pastures	"
Inlet, The	"
Mariposa Oaks	"
Mural Study	"
Pastoral	"
Pine Woods	"
Richardson Bay	"
Vaca Valley Orchard	

FRESCO:

Dancers 1927
Special Medal of Award
San Francisco Art Association, 1927

PRIVATE COLLECTION:

Mrs. David Steiner, San Francisco
Mural Decoration 1927

PERMANENT COLLECTIONS:

De Young Museum of Art, San Francisco
Old Oaks
Roosevelt Junior High School, San Francisco
Mural comprising the two panels, Harvest; Land

EXHIBITIONS:

San Francisco, California:
San Francisco Art Association 1921
Bridge, The
Duck Ponds, Honolulu
Firewood
Grass House, Hawaii
Melting Pot, The
Shrimp Fishers
Waihole Valley, Hawaii
San Francisco Art Association 1922
Hawaiian Legends #1-2-3-4-5-6
San Francisco Art Association 1927
Dancers (fresco)
Eden
Growing City, The
San Francisco Art Association 1928, 1929
San Francisco Art Association 1930
Foothills
Green Mountains
Oaks and Cattle
Oarsman, The
Spring Pastoral
San Francisco Art Association 1931
Coast Range
Deep Arroyos
Mural Study

San Francisco Art Association 1934
Mariposa Oaks
Vaca Valley Orchards

Beaux Arts Gallery (one-man show) 1929
Eden
Green Pastures
Golden Harvest
Inlet, The
Pastoral
Pine Woods
Richardson Bay

California Society of Etchers 1929
Old Oaks
California Society of Etchers 1935
Horses at Dry Pastures

Berkeley, California:
Haviland Hall, University of California 1922
California Society of Etchers at California League of Fine Arts Gallery 1924

Philadelphia, Pennsylvania:
Academy of Fine Arts 1916
Etchings
Pennsylvania Water Color Society 1918
Etchings

New York City:
Second Annual Exhibition of the Book Plate Society 1917
Avery Library, Columbia University
Book Plates

Honolulu, Hawaii:
Hawaiian Society of Artists 1917
Etchings
First Territorial Fair 1918
Etchings
Book Plate Collectors' Society 1918
University Club, Traveling Exhibition

AWARDS:

First Territorial Fair, Honolulu, Hawaii Honorable Mention	1918
San Francisco Art Association 46th Annual Exhibition First Award Medal for "Hawaiian Legends"	1922
San Francisco Art Association Special Medal of Award for fresco, "Dancers"	1927
California Society of Etchers Annual Exhibition First Prize for "Old Oaks"	1929

CLUBS:

Member:

San Francisco Art Association
Club Beaux Arts, San Francisco
California Society of Etchers
California Book Plate Society
Chicago Society of Etchers

HORATIO NELSON POOLE

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R I N A L D O C U N E O

1877..... . . .

Biography and Works

"MURAL DECORATION"

COIT TOWER--SAN FRANCISCO

RINALDO CUNEO

Rinaldo Cuneo, of Italian lineage, is a native San Francisco artist who has brought attention to the art products of this city. His works have been exhibited in other American art centers and in Paris and Rome. His landscapes have a fine sense of mood, his still-life studies compete with the best masters of the brush and his career is a challenge to the art student, as he has sacrificed so often to develop new capacities from time to time.

He is businesslike and zestful in his methods, untrammeled with pseudo-artistic flavor. His works are free from sentimentality and each subject is approached as an adventure in plastic form and color. His varied use of light, and the seasonal changes in the California scene reveals deep research and skill. He believes that San Francisco should be painted from Skyline to waterfront, much as a mountain range, for he feels the artist should express "the stability and grandeur of America's magnificent mountain range, the High Sierras, translated into a city typical of California's beauty and romance." He sees the canyons of commerce with the same eye that he sees the canyons in nature.

A well-loved personality, Cuneo has helped mold the art life of San Francisco. Patrons and painters alike are his friends. As a promoter and member of several co-operative artists' ventures, Cuneo has solved his economic problems somewhat better than the average artist, in these years of government patronage. Because he was willing in his formative years to do dull routine tasks, he now can focus his energies on his art work, and his rewards seem to come automatically. The story of his development and successes is still being written, with exciting headlines and thrilling illustrations.

Rinaldo Cuneo was born in San Francisco's North Beach, Italian quarter, July 2, 1877, into a family of musicians and artists. His mother, Annie Garibaldi, was born in Boston, Massachusetts. His grandparents, who were born in Genoa, Italy, brought his father to San Francisco, during the gold rush of 1852. Later his mother's family moved West and became famous in San Francisco's early musical history.

The Cuneo family are talented musically and two brothers have won recognition as artists. Six of his mother's relatives, founded the original Tivoli Opera Company in San Francisco; musicians all. One of them, Kate Marchi, sang in opera at the old Tivoli, another, Ida Valerga, before coming to San Francisco in the early sixties, was an understudy of Adelina Patti, the internationally famous opera star.

Ida Valerga, although nearing ninety years of age, lives today in Piedmont, California, and the beauty of her voice is still remembered by the few early San Franciscans now alive.

Cuneo's younger brother, Cyrus Cuneo, won recognition as an illustrator in London. He was an excellent draughtsman, and when a young man was offered Charles Dana Gibson's position on "Collier's Weekly." At that time he had also an offer from the "London Illustrated News" which he accepted. Cyrus went to England and worked for this and other publications, such as "Black and White," up to the time of his tragic death during the World War.

During his short but successful career Cyrus Cuneo studied with Whistler, Prenct and Girardot. While on the staff of the "London Illustrated News," he was commissioned by the British Government to paint a panorama of King Edward's coronation pageant. He resided the greater part of his time in England and it was there that he did his best work. He was a member of the Royal Institute of Oil Painters and the Langham Sketching Club and exhibited in the Royal Institute and the Royal Academy of Arts, London. His principal picture, "The Diners," was purchased by the Walker Art Gallery, Liverpool, England. He also painted many decorations of historical subjects in different public buildings in Canada. He died July 23, 1916, from blood poisoning,

leaving a wife (a distant relative of the poet Tennyson) and two sons, one of whom is now a successful illustrator in London.

Rinaldo Cuneo's youngest brother, Egisto, is also a talented artist. He studied abroad for a time, but is now engaged in a business career. Rinaldo's two sisters both developed voices, but only used them in church and amateur performances.

EARLY ENVIRONMENT

Rinaldo Cuneo attended both grammar and high school in San Francisco, and as a very young primary school student he showed a strong artistic inclination. At a very early age Rinaldo used his spare time in pencil drawing. He remembers when he was only ten years old he awakened to a most profound artistic interest expressed in amateur murals. The story is that Rinaldo's mother took a vacation, leaving the children to care for the house. While she was gone the young boy thought that a little decoration around the house would add to the pleasure of his mother's home-coming; furthermore bare walls tempted him. Having been a prolific reader, he decided to copy pictures from three stories that caught his fancy. Rinaldo had had no lessons in art, but he now carefully blended powdered color pigment with the oils found in the household and enlarged to life-size the

illustrations from his favorite books. Lady Godiva rode her fiery charger into the witches' caldron, while Falstaff paraded majestically along the kitchen wall.

His mother returned and saw with dismay this childish effort at mural decoration which greatly disturbed the lad's joy in its creation. Fortunately for Rinaldo, an art critic shortly after came to dinner in their home and, viewing the decoration, expounded on its creative interest and the latent talent undeveloped in the boy. This painting remained on the family walls till destroyed in the fire of 1906. From then on Rinaldo explored in the realms of art although he received no trained instruction.

ATHLETIC CAREER

In their early days both Rinaldo and his brother Cyrus were prominent as boxers at the Olympic Club in San Francisco. Rinaldo relates that when his brother Cyrus left for Paris to study art, he took along a pair of boxing gloves, hoping to earn enough money as a boxer to enable him to go to an art school.

When Cyrus arrived in Paris, a boxing match was arranged at the Academie Colerossi between the youthful art student, Cyrus Cuneo, and one of the cleverest of French boxers. This match, according to Rinaldo Cuneo, proved the superiority of American boxing over the French method, for

Cyrus knocked his opponent out, and from then on France accepted the rules and technique of American boxing.

SEA TRAINING

After Rinaldo finished high school he decided to travel for a time. He joined the navy and went to sea for three years. He took active part in the Spanish-American war in 1898 and made the famous trip thru the Straits of Magellan on the Battleship Oregon. While on board this ship Cuneo became interested in the art of tattooing; and remembers, when anchored off Florida, sixty college recruits who came aboard the vessel. These boys, many of whom later became prominent professional men, still must bear the marks of Cuneo's artistic fancy, for they allowed him, in their young exuberance to tattoo all kinds of weird phantasies on their flesh. For doing this Cuneo earned as much as $10 a day, which he carefully saved for an art training.

ART TRAINING

After three years in the navy Cuneo returned to San Francisco. Up to that period, he had received no formal education in art, but he recalls that his paramount desire during those years was to paint. And so, shortly after he left the navy, he studied for a short time at the Mark Hopkins Institute of Art in San Francisco under the able guidance of Gottardo Piazzoni, Arthur Mathews and many others.

However, in the next few years, Cuneo received the greater part of his art education in Europe.

In 1911 young Cuneo set out for London to study drawing with his brother Cyrus. He remained in Europe a year and a half studying with his brother and with Partington, the noted illustrator. The English country, which he admires, greatly influenced his early work, inspiring in him a love for landscape painting.

As a painter, Cuneo has gone to school in his own sketch-box and his art is largely self-taught. Outside of his irregular attendance at the Hopkins Institute and the little instruction he received in Europe, Cuneo made his place in the artistic world largely from his own initiative. He traveled to Paris, and there observed all kinds of art galleries and European artists and their studios. He also joined sketching classes under Colerossi, becoming interested in the new art movement of the time. Russia was then in close contact with the art of Paris. In 1912 Moscow was one of the great artistic centers of Europe, abstract art having begun in Russia long before the Revolution of 1917.

Cuneo relates that at all times he has endeavored to keep an open mind, and after witnessing the budding of the new 1911-1912 art, feels that the abstract art of the modern day is but the flowering of what he visioned in his early student days in the efforts of Cezanne, Picasso,

Matisse, Van Gogh, and those who followed. Cuneo is impressed with the fact that both artist and layman must learn to accept their innovations, and that the new school will influence all future art and architecture of America. That it will have a bearing on life and all its necessities he does not doubt. Particularly does he feel that the San Francisco bay area is due for a renascence in art, second to no city but New York.

PREFERS MOUNTAIN SCENERY

Rinaldo Cuneo is one of the few California artists who is essentially and almost persistently a painter of the out-of-doors. Returning to California after his first European visit, he developed a preference for mountain scenery. He established a studio in San Anselmo, California, and for two years the young artist devoted himself wholeheartedly to his art, studying with infinite care and intelligence the varying light and shade of each hour. He also painted a series of seasonal effects in the mountain ranges of the Southern Sierras.

As a result of his close association with Nature, Cuneo relates, he has discovered that the problem for the artist is one of planes. While he always applies himself scientifically to each problem, he does not lose his poetic appreciation. His work combines the scientific values of forms with poetical charms of color, light and sensitive arrangement.

Cuneo believes that the mountains have a salutary influence on the artist in counteracting the limitations imposed upon him by the studio and the city. In his opinion the very starkness and wild loneliness of the mountains are a challenge made not only to man, but to the man as artist, to master them, to subdue them on canvas.

His early experience at sea may have strengthened his impression of man's ceaseless attempts to control nature. Also man in agricultural pursuits attracted him to the Salinas Valley in Monterey County. Here the appeal lies in the remarkable pattern in color and form presented by man as the sower and harvester of the soil. He saw that man makes patchwork of the earth in the mere routine of living and must do formal things in a significant way, such as in sowing alfalfa fields or planting square miles of sugar beets.

In an article by Blanche Marie d'Harcourt, in the Wasp of August 4, 1917, the writer gives a suggestion of this artist's attachment to nature:

> "The art of landscape painting really began with the Barbizon group of artists, who deserted their studios and went out into the forest of Fontainebleau to study nature at first hand. Rinaldo Cuneo seems to be led by the same spirit which animated these first great landscape painters, for since his return from France he has devoted himself exclusively to painting out-of-doors.
>
> "....he is one of the few progressive young artists who retains his poetic love for nature while at the same time endeavoring to build up a canvas absolutely true to the structure of solid volume and planes.

"Mr. Cuneo's own growth is similar to that of nature, a slow unfoldment of the elements within; he is not seeking the attention of the public just now. One has to cross the Bay to San Anselmo. A visit to his hillside studio reveals many charming new canvases, filled with sunlight and the grateful shade of trees.

"In his later work Cuneo has abandoned the method of applying his paint in dots, dashes, and splashes--to secure atmospheric vibrations. This was one of the greatest achievements of the French Impressionists and was the most radical step in the development of modern art."

FIRST EXHIBITION 1913

Cuneo's first introduction to San Francisco's art critics was in 1913, when a group showing, sponsored by the Sorosis Club of San Francisco, was held in the Helgesen Gallery. His work was well received and press comments indicated a bright future. At this period his work was "impressionistic" and somewhat after Monet. This lovely, sunlit, vague manner, later became a decisvie approach that rivals the "direct cut" school in sculpture, so chiseled are his effects.

Cuneo's only teachers at this time had been occasional criticisms from such local artists as Gottardo Piazzoni, the mural painter, and Arthur Mathews, a landscape artist. By 1914 Cuneo's work had an established place and popularity in the local art world. His name had significance. He was still leaning towards the conservative European effects, learned when abroad. At this period, despite the advantages of teachers both in Europe and San Francisco,

he was still feeling his way, not quite satisfied that he was fully expressing his own art.

Of three of his pictures shown at the Helgesen Gallery during 1914, Anna Cora Winchell, in the San Francisco Chronicle of February 15, 1914, comments:

> "....the one at hand shows the Notre Dame and a scene on the Seine, beside a near-at-home view of the San Anselmo hills looking toward Fairfax. Cuneo aims for color, not so much for itself as for its effectiveness and influence upon other details. The misty appearance of Notre Dame is due to the influence of the afterglow, leaving a resulting haze. The Seine comes under the same effect, though still more impressively, and the dimness of outline in buildings of the background is still very distinctive in values.
>
> "The hills of the Marin County are done with the modern stroke, but show their natural outlining and an excellence of the hues of springtime."

And in April of the same year (1914), Cuneo displayed a canvas done in Paris in 1912, which he calls "Sunlight." Of it Anna Cora Winchell, in the San Francisco Chronicle, April 26, 1914, writes:

> "It is semi-impressionistic, and perfectly understandable even to a cursory glance. Cuneo has broken color very decidedly, but the vibratory effectiveness is very pleasing."

Again in the same year, at the Rabjohn and Morcom Galleries, San Francisco, Cuneo was represented by some of his impressionistic work which illustrates his preference then for this technique.

The following year, 1915, Cuneo was as busy as in 1914. He was among those who contributed to the Helgesen Gallery show in San Francisco. The show was a "roundup" of California artists in an endeavor to supply the widespread demand for the scenery of California. The public desire to view the individual work of artists of this coast was caused by the visitors to the 1915 Exposition in San Francisco. Cuneo was also represented at the Panama-Pacific International Palace of Fine Arts by his "Bridges at San Anselmo."

CUNEO, TUG OVERSEER

In the years 1916 and 1917 Cuneo lived in San Anselmo, California. During this period and for many years after it, he worked hard on week days as an official of a launch and tugboat service on San Francisco's waterfront, but on Sundays and holidays he took his easel and all the poetry hidden in his heart, and tried, he says, to put it all on canvas. Not born a painter with facile ways and brilliant achievements, he had to battle for every stroke and every tone, he explains. For years he kept up the honest struggle of the artist, who is not satisfied with any of his pictures and learns with each canvas.

For many years he tramped the hills in and around San Francisco painting an occasional landscape from here and there, or again he sketched marine views from some of the launches of Crowley and Company. It was while he was working

as overseer for this company that Cuneo expressed the opinion that he would never paint a "pot boiler," a repeater or canvas not of inspirational origin, even though he might spend the rest of his life on the waterfront. And he kept his word, for all of his works are rich in inspiration and original approach.

"If you paint as you feel, sometimes your canvases are not salable," says Cuneo. "But I'll never 'hack paint' for the few dollars I may get out of it."

Cuneo does not stop at any of the discoveries he has made for himself in previous work. He keeps on growing and growing.

In a criticism by Jehanne Bietry Salinger in the San Francisco Examiner, date of October 1928, she says:

> "Rinaldo Cuneo remains away from the Art Atmosphere. He is afraid of art theories, and says of himself that he is too inarticulate to discuss his work or anyone else's work."

During the period that he spent in San Anselmo, Cuneo painted incessantly, and from a vantage point at Fairfax he discovered, according to his own statement, new angles of landscape and atmospheric effects which are often missed by other artists. Shortly after the close of the San Francisco Exposition and Post-Exposition periods, and after months of intensive work, the artist prepared some thirty landscapes of Marin County for exhibition in San Francisco. This collection, which is the result of many years of application

without having had a great amount of definite training, was displayed at the Helgesen Gallery. This array of colorful landscapes showed, by way of contrast, scenes of Marin County full of spring sunshine. Of these pictures, Blanche Marie d'Harcourt in the Wasp of May 27, 1916, writes:

> "A bit of a poet is this young Cuneo, who in the last three years has developed his art to a high quality.
>
> "Mr. Cuneo's pictures have temperament--his treatment of light and color is distinctly individual. And they are livable pictures, that is to say, you may safely buy a Cuneo and live with it in your home on the most agreeable and happy terms, which cannot be said of all modern painting. Mt. Tamalpais from San Anselmo is decidedly a new view of this beloved peak. In this canvas you have a more rugged outline than that presented from the usual Mill Valley approach to the mountain. Across the canyon is perhaps the most pretentious piece of work in this connection. By a very clever arrangement of the trees in the canyon and by giving a faint outline of the scattered roofs of the houses on the hillside the artist has achieved a tremendous depth and feeling of space not often found in a canvas of this size. California has much to be proud of in the work of Rinaldo Cuneo."

This was the first time that Cuneo had collected a sufficient number of canvases together to make an exhibition of his own. Shortly after this successful exhibition of his work, and following the will of Alice Skoe of San Francisco, whereby she bequeathed the sum of $10,000 to the Park Commission for the purchase of canvases by resident artists of this city, Cuneo was among those whose work were solicited.

Cuneo climbed the ladder of prominence by leaps and bounds. In an exhibition of the collective works of six of San Francisco's artists held at Hill Tolerton's gallery early in 1918, he was represented by a good number of his best works. Louise E. Taber, in the Wasp of March 30, 1918, bears witness to the strength and quality this artist's pictures:

> "No matter where one may find his (Cuneo's) canvases, one is bound to pause, for they hold something distinctive, and while always pleasing in color, poetic in conception, and attractive in presentation, they unfailingly have strength. The work is modern in style, but not modern in a craze for originality or an ugliness that attracts by repelling. The canvas called 'San Francisco' is a beautiful study seen through the thinnest veil of lavender haze. 'Suggestion of Venice, San Francisco Docks' is a most attractive canvas. Here also the lavender shades. Every time this artist shows his work one is impressed with the advancement he is making. It is evident that he is ever striving and the unfolding of his art is coming with a sure and steady progress."

And of his contribution to the Helgesen group show in 1919, the San Francisco Chronicle of August 17, 1919, comments on the atmosphere of Cuneo's pictures:

> "Cuneo depicts an atmosphere distinctively his own in scenes which are on the common highway of tourist travel. One of his pictures shows the flat marshes at Greenbrae, with their little house boats;another the low foothills near Los Gatos, and the third the fields near Fairfax, presenting a long-suffering Tamalpais in a placid new aspect."

LOCAL CRITIC COMMENTS ON CUNEO'S PROGRESS

In a well-balanced article on San Francisco artists, Grace Hubbard, in the Wasp of December 19, 1925, writes of Cuneo:

> "Rinaldo Cuneo is one of our most interesting men, and his work is gaining recognition by leaps and bounds. For many years he painted in silence, but he was discovered finally and his progress is watched enthusiastically by discriminating people.
>
> "Cuneo sees San Francisco as a great endless symphony, and his little canvases---they are invariably small--are bits of delightful harmony. He has found beauty and order in the things most of us overlook or deliberately ignore as sordid.
>
> "He has also made a group of nocturnes which are unique in treatment. They have not the vagueness nor the heavy stickiness which we find in most paintings of night. Cuneo finds both color and form in the city night, with only a strange translucent veil thrown over to differentiate it from the city day.
>
> "One recently completed picture is a study of Telegraph Hill through his studio window. Factories with tall smoke stacks are in the foreground, the bare red bluff, a peculiar phenomenon in this highly industrialized section, rears up in the middle distance, and above this the houses are piled, making a zigzag line against the sky."

HIS MARRIAGE

Rinaldo Cuneo married Esther Leguine, the granddaughter of the first marshall of San Francisco, on May 18, 1926, in Lone Pine, Inyo County, California. He states that he is happily married and that he was fortunate in choosing "an excellent appreciator."

ALL AMERICAN EXHIBITION

In an exhibition of selected paintings by American artists held at the California Palace of the Legion of Honor, San Francisco, in 1926, Rinaldo Cuneo was represented by one of his typical canvases, "Lone Pine Country." And in October of the same year, at a collective exhibition of the works of the Club Beaux Arts, Cuneo displayed large and small canvases of Inyo County and San Francisco. Of this artist's contribution to the show, Junius Cravens, in the Argonaut of October 23, 1926, has this to say:

> "Rinaldo Cuneo brings both Inyo County and San Francisco skylines into the Beaux Arts Gallery on both large and small canvases. The monotony of the desert, sunk among jagged, barren mountains, in air so clear that distance ceases to exist, is well expressed in many of these paintings through the Inyo. There is perhaps, too much similarity in the subjects shown, but one doubts if that country has much to offer by way of variety of character. At times Mr. Cuneo attains with special success that curious quality of light that sometimes breaks over barren country. Many of his paintings express that menacing, terrorizing something that depresses one in vast, strange places.
>
> "In the course of our necessarily hasty and rather superficial perusal of the exhibition we were most attracted by 'The Alabama Range,' 'The Ancient Sea Bed,' 'Earth Patterns,' 'Hoodlum Peak,' 'Clouds' and 'Storm Clouds.' Of the San Francisco subjects 'Buttes--San Francisco' and 'New San Francisco' seemed most typical. In a larger canvas, 'San Francisco Sierras,' Mr. Cuneo is intrigued by light and heat vibrations."

ONE-MAN SHOW 1927

Rinaldo Cuneo has participated in many exhibitions, both outside the State and local, and always his methods, his improvement, were commented upon in great detail by discriminating critics. On the occasion of his one-man show at the Beaux Arts Gallery in 1927, Jèhanne Bietry Salinger wrote a suggestion of this artist's remarkable development, in the San Francisco Chronicle of September 25, 1927:

> "More mature, fuller of experiences are the landscapes of Rinaldo Cuneo which are going to be seen at the Beaux Arts Gallery. Here is nature too, but nature seen and felt by a man who has lived and whose struggles and efforts make for the seriousness and the solidity of his work. The mountains of Southern California, the desert scenes in Owens Valley have given him dignified subject matter.
>
> "Cuneo has not only found himself, but he has also found bright and richly varied colors. 'Rainy Season in the Desert,' 'The Alabamas,' 'The Green Roof' are canvases beautifully built, well balanced, in which rhythm of forms and colors and a true sense of atmosphere have been achieved. With this series of beautiful paintings Rinaldo Cuneo takes his place among the foremost California painters."

And in the Argonaut of October 8, 1927, Junius Cravens states:

> "Mr. Cuneo's canvases show that he has advanced materially in his painting during the last year. His ideas have become clarified and he seems less hampered by 'method' than heretofore. The result is a new sympathetic quality in his work that is most grateful.
>
> "There is massive strength in the broad simplicity of 'Cold Sierra and Mellow Alabama,' which reflects the soul of his subject through the

medium of glowing color. A niceness of feeling characterizes 'Spring in the Desert.' Although several of his subjects deal in the contrast between impassable snow barriers and warm, undulating low country, the artist has successfully overcome the unfortunate monotony so apparent in his last year's show at the same gallery."

AWARD AND RECOGNITION

Early in February 1928, on the occasion of the first annual exhibit of the Santa Cruz Art League of California, Cuneo's entry, "Winter on the Desert," won second prize. Shortly after this he found the lure of the desert too great to hold him in the city and so, with his bride, the artist took a painting trip to Arizona.

Johanne Bietry Salinger writes of this trip in the San Francisco Examiner of October 1928:

> "Something has happened in the life of Cuneo, something fortunate and happy that seems to liberate his spirit and give him superb confidence.
>
> "With his young bride, Esther Leguine, Rinaldo goes to Arizona and when he returns to our city everyone will speak of the fine collection Cuneo has brought from the desert. Mountains with a power and glowing fullness under the bright sun that rises above the golden sand. Bushes of desert vegetation, cactus and rocks all with a warmth and conviction seldom reached before by desert painters.
>
> "Another crisis; months of disheartened attitude and Cuneo is about ready to burn up his entire collection. He will not paint any more, and one finds him in the early morning or late afternoon standing at the corner of some street, in the artists' section, on Telegraph Hill, or in more remote parts of the city.

"Suddenly what is to happen takes place. Cuneo is one day seen going out of his Montgomery Street home and studio. His baggage is not bulky, his paintbox hanging on his back; it contains only paper and tubes of color, no canvas; canvas is too costly; all artists are more or less resigned to the fact that the very few who appreciate cannot buy and those who can buy do not value art enough to spend money on it.

SAN FRANCISCO SKETCHES

"From that hunt that day Cuneo came back with a beaming face. He went back. Again and again he traveled on foot along the docks, on the side of Fort Mason, in the Yacht Club, and further to the golden little beaches, and backward as far as the red brick chocolate factories that rise near North Beach. He climbed Twin Peaks. On one occasion he found himself without white paint in his box, the most valuable of all colors--yet he felt like painting. 'The Red Rocks' came out of his palette without white, the paper, the white paper alone--serving the purpose.

"How big are these canvases? Not big, the small size of a standard sheet of paper used for drawing. They are as they are, a unique group of paintings; the first paintings that deserve the title of 'San Francisco Paintings' and give Cuneo that of 'Painter of San Francisco,' for they are the finest possible expression of our city and its nearby surroundings."

HIS METHOD

Early in his artistic career Cuneo said that "San Francisco is a marvelously paintable city." He felt at this period that oil on paper would prove as permanent as oil on canvas. Furthermore, having used earth colors exclusively, he expects the paintings to gain in life and brilliance with age as does oil on canvas.

He cites for illustration the sketches of some of the old masters, which were washed in with oil on paper, and which are today in a better state of preservation than many of the paintings by the same men. Cuneo uses oil colors on paper with the freedom of watercolor, but the result is not in any sense "trick" painting, for he states that he devised this new technique merely as a means to an end.

His first showing of his studies in this manner of painting was held at the Galerie Beaux Arts in October 1927, Aline Kistler in the San Francisco Chronicle of that month, comments:

> "In Rinaldo Cuneo we find San Francisco, a colorful, gay city, at times rich, warm, inviting; at times cold, elusive, enticing. Cuneo, one of San Francisco's most sincere artists, has put down in paint his record of the city that has been extolled by poets and lauded by artists, but rarely well expressed in either words or line.
>
> "He presents a city that is known and loved, but he does it with considerable restraint, without a trace of the sweetness of sentimentality.
>
> "Cuneo comes with these splendid paintings, done with zest and freshness out of an apparent engrossment in the color and variety of the city. It would not be surprising if they proved 'popular'--although they are certainly created with utter disregard for popular appeal."

Cuneo's love for San Francisco is not that of the man who has known none of the world, and whose freshness has been kept because no comparison has been possible for him. His is the devotion of one who knows; who has given his heart

away time and time again in lands of strange names and of strange people but who has been faithful throughout; faithful to his city, to his North Beach and his waterfront, to Twin Peaks, and to the hills, away beyond the actual city with its new architecture, its old-fashioned and picturesque houses.

SCREENS

He was the first of the San Francisco artists to recognize the possibilities of the painted screen for the serious artist, and his screens dominated the Beaux Arts showing in 1928. In the San Francisco Bulletin of January of that year, Robert W. Willson, art critic writes:

> "A screen by Rinaldo Cuneo is an excellent example of the progress of a single year. Here is an artist whose work sometimes bespoke a fear of realism. Now he has made use of a decorative scheme taken boldly from the highest Sierras which has all of the creative expression and design that could be desired while translating into fixed forms the breath of the big hills."

The Argonaut of the same date writes:

> "The dominant decoration of the Beaux Art showing is a screen by Cuneo. This is a fresh statement that the easel painting is but a means to an end--a decorative use for the art of today.
>
> "The subject matter is a symposium of the Alabama Range in the High Sierra of the Inyo Country. As a tour de force in paint and poetry of the western out-of-doors this is Cuneo's best effort."

And in the San Francisco News of October 12, 1928, Esther L. Johnson compares Cuneo's screens and sketches:

> "The charm and spirit of San Francisco are wonderfully caught and expressed in the group of paintings by Rinaldo Cuneo.
>
> "This work of Cuneo's is much more vital and real than the showy stylized screens which he has been exhibiting during the past.
>
> "'Poems in paint' these latter things have been called, but they are not merely verse or pretty lines. The artist has somehow found inspiration that makes it possible for him to express the soul of his own city.
>
> "These are not postcard views, remember, not photographic in any sense of the word. Done in brilliant colors with oils on paper rather than the conventional canvas, these bits of our own city are worthy to be kept together in a museum for the benefit of the public."

ARTIST'S WORKING PHILOSOPHY

As early as his first exhibition in 1913, Cuneo's work had won him wide recognition. A devout follower of the modern school of painting, he believes that sincerity and inspirational guidance are the important requisites to a successful art career.

> "To produce a fine work of art," Cuneo says, "is a man's job. Nothing can be done without inspiration, but inspiration without a good honest endeavor to back it up never will get any artist very far. There is nothing to be gained by waiting for the spirit to move and bring a great idea. Success can be gotten only by moving the spirit ourselves. It is not necessary to wander about looking for a subject. Sit down in any spot on this green earth and begin to paint and if the artist has anything in him, the sketch will be of some value. I prefer to paint out-of-doors, studying Nature's

> every mood. I am concentrating on this and am not scattering my endeavors.
>
> "A landscape should embrace volume, simplicity, unity, a good sense of color values, rhythm of line, and above all, light. A landscape without light is a dead thing. The conscientious artist always tries to attain this perfection. The size of a canvas does not mean anything. Some of the finest paintings are often only a foot square, while a painting the size of a barn door may hold nothing of real value.
>
> "There are artists, sculptors and architects here of whom San Francisco should be proud. My oldest friends in the art world are Piazzoni and Stackpole,--painter and sculptor--and I have gained much through association with them because their artistic ideals are of the purest and finest."

Cuneo adheres strictly to the above-mentioned principles and his work reveals it. In the Wasp of January 5, 1918, Louise E. Taber wrote a suggestion of the concentration inherent in his work:

> "One has only to watch the work Cuneo is producing to know that this concentration is bringing its reward. He is reproducing Marin County in a way which will bring distinction to his name. His work is atmospheric, transparent, vibrating in quality and conceived in the eyes of a poet."

SECOND EUROPEAN VISIT

Early in 1930, the Honorable Franco Ciarlantini, a member of the Italian Parliament, came to San Francisco with an exhibition of old Italian literature. He was so impressed with Cuneo's painting that he urged him to bring his work to Rome for exhibition. Cuneo shortly thereafter made

preparations for his first visit to the land of his forbears. Before he left, however, Mrs. Beatrice Judd Ryan, director of the Galerie Beaux Arts, and her associates gave a dinner in honor of Cuneo and a comprehensive public exhibition of his best recent work. Of the dinner and the exhibition, Aline Kistler, in the San Francisco Chronicle, February 23, 1930, writes:

> "Tuesday evening it was interesting to see the paintings and screens ranged around the walls above the heads of the people seated at dinner. It suggested an interesting experiment possible for some enterprising restaurateur, who would feature a series of exhibitions on the walls of a huge dining room.
>
> "Cuneo's work is impressive in its sincerity. His is a definite type of realism--a presentation of actuality in terms of modeled form and rich color.
>
> "In the main gallery there are four decorative screens and about sixteen paintings. Most of the paintings are of Inyo County scenes that deal with the contrast of fertile valleys, the placid old Alabama range of mountains and the rugged new Sierra. Most of these are far from literal views of the mountains, but the character is so well given that one feels that there are definite places--groups of real hills. Cuneo has been so logical in his arrangements that those familiar with the Lone Pine region feel that they recognize actual groupings.
>
> "Two of the Lone Pine paintings are of springtime, when life is freshly stirring. In one, in particular, there is an unfolding of buds and branches in a brilliant pattern above the awakening earth.

AIR-PLANE VISTAS AND PATTERNS

> "Cuneo sees form in everything--even his skies have noticeable planes and surfaces. He ex-

plains this reaction as dating back to the impression he gained on his first airplane ride when he saw evidences of air currents and intermeshed blocks of air of different densities. In the sky with the most noticeably crystalline composition, Cuneo has exaggerated the streamers of snow picked up by the wind and created with them forms in the air almost as definite as in the earth.

"Perhaps the most satisfying of the screens is the one called 'Green Gold.' It is of the lettuce field below Salinas. Straight, seemingly unending, furrows stretch back from the foreground to the rounded golden hills. Cuneo has painted these hills as though he knew every foot of them--as though he had tramped up and down their sides, feeling their contours and knowing their spirit.

"Some of Cuneo's best work has been in his paintings of San Francisco. With indefatigable eagerness he has painted the city's streets, houses and hills. An unusually beautiful painting of this group is hung in the main gallery. It shows the Embarcadero and the bay seen from Telegraph Hill early in the morning before dawn. Cuneo has recorded the colors of the lifting sky, when blues are intense and the shadows palpable shapes."

Of one of Cuneo's screens, Mrs. Beatrice Judd Ryan has this to add, from the Women's City Club Magazine:

"Cuneo's screen is of the fields that spread out toward brown California hills. He has kept his whole subject pregnant with a feeling of productivity. Rinaldo Cuneo is one of the San Francisco artists whose development has interested me during the past few years.

"Essentially a product of San Francisco he is a realist in a peculiar sense. His development has come through the process of dogged work of day after day painting, painting, painting. His paintings today are all testimony that he sees things with a fresh eye.

"Old walls, colorful scenes observed by centuries of artists have yet a distinctive beauty,

> utterly unhackneyed, when restated by Cuneo's brush. He shows himself more sensitive to subtleties within a single color gamut---more eager to paint the singing quality of certain reds, ochres and greens."

Cuneo left for Rome in April 1930, and while in that city he gave, as the Honorable Franco Ciarlantini had urged, a one-man show at the Italian-American Club and exhibited 50 pictures, ten of which were immediately bought for a private collection.

Of his Roman exhibition, the art critic of Il Messagero, an Italian paper printed in Rome, dated November 23, 1930, is translated as follows:

> "To affirm that Cuneo in his painting reveals the warm and poetic Italian temperament would be exaggerating, because his paintings, in the cut and colors, are cold and monotonous, even when a vivid note attempts to brighten them.
>
> "The profound airs are not absent, even with all the will employed by the artist to show the plasticity with the same strength in the foreground and in the background, not paying attention to the great distances which divide one ground from the other. The clouds which arise behind the high peaks of the mountains, which are meant to render clear the profile, are too abused and sometimes arbitrary, enough to accuse the painter of a certain effort to harmonize the distance between the grounds with a reasonable tone. But all that doesn't take away from Cuneo the possibilities to reveal himself in synthesis, and have himself praised for the qualities of his designs. These he possesses without the necessity of absolute and photographic verity.
>
> "Cuneo procured for us the pleasure of knowing the landscapes so typical, and sometimes strange, of far California. With this exhibition he shows his passion for art and reveals his artistic sentiment and his qualities of a modern painter."

After a visit of a few months in Italy, during which time Cuneo painted Italian scenes, the people and their country life and cities, he visited Switzerland and France, returning to England, which country he greatly admires.

"The English country," he says, "is like a vast park, a park of the total bigness of the island, where even the cattle are as carefully cared for as the children."

RETURNS TO AMERICA 1931

On his return to America in 1931, Cuneo plunged into painting with renewed zeal, producing among other notable canvases "Earth Pattern," which was purchased by the Walter Collection in San Francisco. This oil painting was acquired by the San Francisco Art Association in 1935. During this same year he also executed a commission for the War Memorial in San Francisco.

The following year (1932), Cuneo's "The Wine Bottle," a still-life painting, was displayed during the California Palace of the Legion of Honor show. In this picture Cuneo combined a bottle with fruit and flowers in the composition. To the first annual competitive show of the Gump Gallery, he contributed a still-life, "Green Pears." This picture was proclaimed by the critics as one of the finest pictures in the entire exhibit and was awarded one of two $25 honorable mention prizes.

Says the San Francisco Examiner of November 20, 1932:

> "Cuneo's 'Green Pears' is delicious in its atmospheric veracity."

Edward Radenzel, in the Wasp of November 26, 1932, comments as follows:

> "Rinaldo Cuneo's still-life is a fine composition. From every standpoint it holds together well. The arrangement is well balanced, the design perfectly co-ordinated, the colors masterfully handled. It is difficult to find pure subjectivity so calmly, cleanly discussed."

In 1933 Cuneo was one of seven artists of the San Francisco bay area whose works were accepted for exhibit in the Museum of Modern Art in New York. He was represented by a still-life, "Apples."

ONE-MAN SHOW 1934

Although Cuneo has contributed canvases to a great many of San Francisco's local group exhibitions with a remarkable consistency, his pictures are always received with enthusiasm and his many admirers look forward to his shows with a great deal of delight. Particularly interesting are his one-man shows. In 1934 he gave another one-man show at the Art Center, San Francisco. He likewise gave another at the Rose Gallery in Los Angeles.

Of his showing at the Art Center, Glenn Wessels, in the Argonaut of September 28, 1934, relates:

> "The Cuneo showing at the Art Center, his first comprehensive show here for five years, is very satisfying. There can be no question as to the

sincerity, industry and sensitivity of this representative San Francisco painter. Some may say, truly enough, that present painting is concerned with things beyond the outermost limits of Cuneo's objective goals, but no one can say that a San Francisco painter has ever more perfectly fulfilled his own aims.

"The exhibit is made up almost entirely of landscapes, some from the Salinas region, others from Inyo County. In these Cuneo's earlier impressionist training shows itself in the precision and delicacy of the color relations. Every shadow has color. The drawing, however, exhibits none of the weaknesses of impressionism. The forms are firmly treated, the plastic relations held well in hand, and the integrity of the picture plane properly respected.

"In the smaller sketches and the still-life of ducks the brush-work is spontaneous, decisive and well-disciplined. But the artist seems to prefer to lose the brushing in his more highly finished landscapes. A good many of us would rather the crisp, direct handling were permitted to show. Why disregard so potent an instrument?"

TRANSFORMATION

Of the same show, Junius Cravens, in the San Francisco News of September 15, 1934, also writes:

"It is not until one sees such a large assemblage of Cuneo's most recently painted landscapes that one may fully realize what a complete metamorphosis his work has undergone since his last solo exhibition. Forms which previously might have been either brittle or unyieldingly metallic are now softly sensuous; harmonious, restrained opalescent color has replaced hot dissonances; concern for method or 'style' has given place to painting for painting's sake. Every trace of affectation has disappeared. The transformation is a complete one and is exceedingly satisfying.

"Two or three of Cuneo's larger landscapes, in which storm-laden skies transform the California hills into shadowy masses, are infused with a play of subtle color which is worthy of a Renoir. In these he reveals himself as being one of the few painters who have succeeded in treating our characteristic landscape subjectively. His paintings are not geographical. They are coast range hills bathed in fog and rain, burned by the sun and lashed by winds. But they are more than merely physical contours. They are the very soul and essence of the California scene materialized in line and color.

"Cuneo's painting of Fort Point was done before the bridge tower rose to dwarf the noble old edifice that stands there. While the painter has been faithful to the literal aspects of the scene, he has also caught that decorative quality, which is such an essential characteristic of our bay shore line. This is a canvas which is worthy of being preserved by the city for its historical as well as for its artistic value.

"When Cuneo turns to still-life he becomes somewhat less subjective. Yet his still-lifes are more than sheer academic studies. Realistic though most of them are, one feels that he paints into rather than merely around the objects before him.

"If the average painter produces one still-life during his entire career that is worth preserving, he has achieved something exceptional. Cuneo's painting of a brace of ducks is one of the most truly artistic still-lifes that has ever been done in San Francisco."

Of one of Cuneo's still-lifes, "Strawberry Peaches," which was displayed at the California Palace of the Legion of Honor during the same year, Junius Cravens again comments:

"The composition of Cuneo's 'Strawberry Peaches' may suffer from too much 'sky' or upper half of white background. But his rendering of the texture and mellow solidity of the fruit is incomparable. The peaches are not mere globular forms; one fairly feels the juicy pulp beneath the fuzzy skins."

And in an exhibition of "Western Oil Paintings" held shortly after the showing of his "Strawberry Peaches," Cuneo was again represented by another still-life, three golden apples painted against a snow-white cloth. This canvas was well received. The show included the works of the best known artists of the West, Northwest and Southwest and was sponsored by the Western Association of Art Museums.

OTHER WORKS AND EXHIBITIONS

Rinaldo Cuneo has painted all sorts of subjects, and among them are a number of buildings in San Francisco--Standard Oil, Pacific Gas and Electric included. These pictures are not merely portraits of buildings but records of those portions of the city dominated by these buildings. Yet the architecture in Cuneo's pictures, is not the least bit architectural in treatment. It is rather a study in shapes and atmosphere, mass and color.

Says Cuneo:

> "Partly by chance and partly by its inheritance of natural environment, San Francisco has been growing architecturally into a composition that resembles the towering crest of a continent. Nob Hill has become a mountain peak. The lower levels are towering upward, emphasizing always the higher altitudes.
>
> "Suppose," suggests Cuneo, "that the architects were to study this perspective of the city and paint in the new buildings that are going up, as an artist strives to get into a picture the essentials of his composition. Here there would be a little more of a mass, there another

> peak, a crest of great strength and solidity, canyons in depths of purple shadow with a complement of lesser heights appearing almost translucent under the cliffs.
>
> "The design for an entire city is to be found in the mountain range that is typical of California. San Francisco with its rugged, ready contour is already unconsciously copying it.
>
> "What opportunity has the city on one plane compared to that which exists here?"

There is something of the dramatic in Cuneo. The artist's painting of the impression that a thunderstorm left on him is worth mentioning. He was caught in a terrific storm in the Feather River region. "The whole world," he says, "seemed tumbling about me and besides I was lost." In his painting, "San Francisco Sierras," Cuneo vividly depicts this particular incident.

In 1934 he was engaged to paint two ten-foot panels for the Coit Tower on Telegraph Hill, San Francisco, under the auspices of the Government C.W.A. These murals have received much praise. Cuneo is convinced that the present administration in Washington, with its Federal Art Project on W.P.A. is doing a great work for American culture, besides insuring the security of the individual artist.

During the 55th Annual Exhibition of the San Francisco Art Association held in the Museum of Art in 1935, Cuneo's rhythmic oil, "California Hills," received the Purchase Prize of $300.

And in 1936, Cuneo was among those chosen to represent California in a national exhibition of American Art held at the Rockefeller Center International Building, New York City. There were two thousand entries for participation in the show. Of this number only four hundred were chosen to participate.

CONCLUSION

Rinaldo Cuneo and his wife live on Telegraph Hill, in a picturesque cottage, built on a cliff at the corner of Grant Avenue and Lombard Street, San Francisco. A great glass window in his studio, next to his home, gives a vista of the bay panorama. Here, in quiet isolation, he works daily, surrounded with innumerable sketches, drawings, thumb-box and easel studies. His large canvases and screens are no sooner done than sent off to patrons or exhibitions.

Another source of Cuneo's influence on the local art world, has been felt in his painting classes held during the summer sessions of the California School of Fine Arts, in 1920, 1925, 1935 and 1936. From them his many students have always gained a heightened sense of artistic achievement.

Cuneo is also an influential member of the San Francisco Art Association, and of its artists' council. He is also an artist member of the Family Club in San Francisco.

While a mature artist at this moment, he is in no sense static, but has a growing perception and onward trend in his work that competes with and outdistances many of the younger artists, whose struggles have not been among such rugged values and disciplined ideals as Cuneo set for himself in his painting career.

RINALDO CUNEO

REPRESENTATIVE

WORKS

OIL PAINTINGS:

At Anchor
Bay, The
Bellevue-France
Bridge at San Anselmo
California Farm
California Hills
California Landscape
Dawn
Earth Pattern
Farm, The
Garden, The
Golden Hours
Hill, The
In the Gloaming
Landscape
Marin Hills
Mountains
Mountains, California Desert
Old Cow Barn
Red Apples
Red Hill-San Anselmo
Sand Storm-Desert Mountains
Spring's Dawning
Telegraph Hill
Through the Trees

SCREENS:

Trees
Mountains
Green Gold
Valley, The

PRIVATE COLLECTIONS:

Bender Collection, San Francisco
Landscape
E. Walter Collection, San Francisco
Through the Trees

PERMANENT COLLECTIONS:

De Young Museum of Art, San Francisco
Bellevue--France
San Francisco Art Association
California Landscape
Earth Pattern

EXHIBITIONS:

San Francisco, California
San Francisco Art Association

Mountain Mist	September	1916
Summer Days	"	"
Silvery Light	"	"
Red Hill--San Anselmo	November	1916
Creeping Shadows	"	"
Genoese Gardens, S.F.	March	1918
Lumber Docks, S.F.	"	"
Through the Eucalyptus	November	1918
A Summer Day	March	1919
Greenbrae Trestle	"	"
Marin Hills	"	"
The City	October	1921
Mountain Landscape	"	"
Marin Hills	November	1922
Through the Trees	"	"
Dawn	April	1928
Mountains	"	"
Water Front	April	1929
Telegraph Hill	"	"
California Farm	April	1931
Old Cow Barn	"	"
Mountains, California Desert	"	"
Clouds Rolling By	April	1932
Rain Clouds	"	"
Mountains		1932
The Bay		1934
In the Gloaming		"
Red Apples		"

Beaux Arts Gallery
- Alabama Range, The — 1926
- Ancient Sea Bed, The — "
- Buttes, San Francisco — "
- San Francisco Sierras — "
- Alabamas, The (One-Man Show) — 1927
- Cold Sierra and Mellow Alabama — "
- Clouds — "
- Green Roof, The — "
- Rainy Season in the Desert — "
- Spring in the Desert — "
- A Decorative Screen — 1928
- Also exhibited — 1930, 1931, 1932

California Palace of the Legion of Honor
- Lone Pine Country — December 1926
- The Wine Bottle — 1932
- Self-Portrait — 1933
- Strawberry Peaches — 1934

Helgesen Gallery — 1913, 1914, 1915, 1916
- Sunlight — 1914
- Mount Tamalpais — 1916

Rabjohn and Morcom — 1914, 1919

Palace of Fine Arts — April 1918

Hill-Tolerton Gallery — 1918
- San Francisco
- Suggestion of Venice, S.F. Docks

California School of Fine Arts — May 1930

Gump's Gallery — November 1932
- Green Pears

Art Center (One-Man Show) — 1934

Courvoisier Gallery — 1934
- Belfast Apples

San Francisco Museum of Art — 1935
- California Hills

Santa Cruz, California

Santa Cruz Art League — 1928
- Winter on the Desert

Berkeley, California

Berkeley Art Museum — January 1929

San Diego, California

California-Pacific International Exposition — 1935
- Red Apples

New York City
Museum of Modern Art 1933
Apples
Rockefeller Center International Building 1936

Rome, Italy
Italian-American Club 1930

AWARDS:

Gump Gallery, San Francisco 1932
$25 Honorable Mention Prize for "Green Pears"

San Francisco Museum of Art 1935
$300 Purchase Prize for "California Hills"

Santa Cruz Art League, Santa Cruz, California
2nd Prize for "Winter on the Desert" 1928

CLUBS:

Member:
Family Club, San Francisco
San Francisco Art Association
"Artists Council" of the San Francisco Art Association

RINALDO CUNEO

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August 17, 1919--September 25, 1927
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March 30, 1918--December 19, 1925
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October 8, 1927--September 28, 1934
March 13, 1936--June 19, 1936

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W I L L S P A R K S

1862.....1937

Biography and Works

"OCTOBER DAY"--SONOMA COUNTY

CALIFORNIA PALACE OF THE LEGION OF HONOR

WILL SPARKS

INTRODUCTION

Will Sparks, the "Mission Painter" of California, produced as his major art accomplishment a series of oil paintings depicting the thirty-two California Missions which were founded by the Franciscan Padre, Junipero Serra. Strung along a seven-hundred-mile ribbon of El Camino Real, the King's Highway of California, early in this State's Hispanic era, they played an important part in California's early history.

These paintings, completed during a period of thirty-five years of labor, constitute the only authentic and documentary record of these historic California Missions.

Aside from his work as an outstanding exponent of the fine arts, the versatile Sparks through the first half of his busy seventy-five years was highly skilled in the arts of engraving on wood and steel, an excellent lithographer, etcher and illustrator, and a graduate physician.

Though his career would seem thus full, he possessed still another creative talent, that of writing, in which field he achieved widespread fame.

From the time he first set foot in California until his recent death, Will Sparks devoted himself to immortalizing the magnificent landmarks of the West. He saw the ancient Missions before their age-old splendor had been dimmed by the merciful, but grimly matter-of-fact process of restoration.

He derived his greatest pleasure in life seeking out relics of the past, far from the beaten path, and by transferring these hallowed spots to canvas he has performed a service of inestimable value to all lovers of California art.

WILL SPARKS

GENEALOGY

Will Sparks was born February 7, 1862 in St. Louis, Missouri. His father, Samuel Sparks, brought up in Richmond, Virginia, and his mother, Julia O'Gallagher, born in New York City, met, Sparks tells, at the Crystal Palace Exhibition in London in 1851. From this union were born five sons, none but Will showing any taste for art. Sparks, Sr., born in England, became associated with A.T. Stewart, the great New York dry goods magnate, upon his arrival in this country in the early fifties.

Eight years later he moved his family to St. Louis where he remained the balance of his life. Will's maternal grandfather, a native of Ireland, was a professor at Trinity College in Dublin, Ireland. His maternal grandmother was of Dutch descent, born in Amsterdam, Holland, in 1794.

EARLY SCHOOLING

Sparks was educated in the public schools in St. Louis; attended later Washington University at St. Louis from 1880 to 1882, where he took a general course which included art.

Graduating from the University he attended the St. Louis School of Fine Arts studying under John Fry and Paul Harney.

He attended the St. Louis Medical College from 1882 to 1884 where he majored in anatomy. The course was of two years' duration and Sparks was considered a brilliant medical student. However, he never actually practiced this profession, because his inborn talent for art gradually asserted itself.

He began painting when very young, and had completed his first picture, a black and white sketch, at the age of twelve years, and sold it for the sum of five dollars.

This craving for art was encouraged by a number of St. Louis artists, including E. J. Meeker, well-known as a painter of swamp scenes in the South, who often supplied young students with painting materials. He apparently recognized the unusual artistic gift of young Sparks, who at that time was engaged as an engraver, and had sold his first cartoons of the Hayes-Tilden political campaign to the St. Louis Globe-Democrat for the magnificent sum of three dollars.

Being a natural artist he made rapid progress in his new profession, and soon became known in St. Louis art circles. With a very meagre amount of money, but with boundless ambition, Will Sparks went to New York and there purchased a ticket to Paris, arriving in that city in November 1884.

PARIS STUDIES

He arrived in the French Capital almost without a franc, and entirely ignorant of the French language. Many men would have lost courage over their straitened circumstances, but not so Dr. Sparks. He soon secured a position on Galignani's Messenger, an English-Italian publication, his work being to edit the foreign dispatches.

He entered the Academie Julien and proceeded to project his art work under the proficient tutorship of Gerome and Bouguereau, two of the ablest instructors in Paris. In his classes at the Academie Julien, Sparks enjoyed the company of such well-known painters as Arthur Mathews, our famed San Francisco muralist; Alexander Harrison, Amedee Joullin, Georges DuMaurier, and John Singer Sargent.

Along with his newspaper work and his art studies Sparks also became an accomplished linguist, learning to speak French, German and Spanish quickly.

Leaving the Academie Julien, Sparks entered the Colarossi Academy where he studied diligently under the masterful guidance of Bouvert and Cazin, and later received private instruction from Harpigues. At Charenton he was associated with Millet, Corot, Dupre, Courbet and Cazin, who were among the finest artists France has ever produced. In Cazin's personal studio in Paris, Sparks spent many months absorbing the abundant knowledge of this very brilliant artist.

While studying landscape painting Sparks made a sketching trip accompanied by several of his student friends, walking through France and into Italy. After eighteen months of intensive study he entered his first group exhibit in Bordeaux, France, and proudly sold a number of his canvases. His best painting brought the sum of sixty dollars.

Shortly before returning to his native land he became associated with Louis Pasteur, the eminent French scientist. The young artist's ability, combined with a complete medical education, made his services to Pasteur, in making anatomical drawings, most valuable.

For a short time Will painted in and around Bordeaux and then returned to this country.

WILL SPARKS COMES HOME

Arriving in America Sparks directed his footsteps toward his home town of St. Louis, but finding a position in the art department of the Cincinnati Inquirer, he remained in that city for some time, later becoming that paper's leading artist. During this time he tried his hand as a reporter and interviewed Grover Cleveland in Atlanta, Georgia, during his campaign.

The only art exhibit Sparks contributed to during his mid-west stay was in the St. Louis Exposition of 1886, where he displayed a number of his canvases, and made some noteworthy sales.

While in St. Louis the youthful artist met the man who was shortly to account for his coming to California to live. That man was Mark Twain, probably the most outstanding figure in early California literature. The vivid mental pictures he painted of the wonders of the Golden West so thrilled and inspired Will, that he came West and established a home in California, which State he never left.

SPARKS COMES WEST

Will drifted westward from Cincinnati and upon reaching Colorado accepted a position on a Denver newspaper, doing work similar to that in Ohio. While there he was privileged to report on the opening of the new Great Northern Railroad.

He then traveled awhile through Mexico, Arizona and New Mexico. When Sparks finally arrived in California, he quickly set himself to the task of acquiring a position.

In Fresno, California, he found work on the Fresno Daily Evening Expositor. Bill Marshall, grandson of the Marshall who first discovered gold in California, met Sparks soon after he had come West and wrote the following comment concerning his new friend.

To quote Bill Marshall:

"One day about eighteen months ago, while I was connected with the Fresno Expositor, a young man, dressed in clerical black, and carrying a battered valise, entered the editorial rooms. Mr. Ferguson, the proprietor of the paper, thinking the new arrival was a colporteur, informed the stranger that he was publishing an evening paper, and not running a tract promulgating establishment. The clerical looking young man made an intelligent and vigorous reply and Mr. Ferguson was seized with consternation. The stranger announced that he was Dr. William Sparks. Ferguson gave him employment, and as the sequel shows, the Dr. soon sprang into prominence and achieved distinction in the raisin center.

"At first the editorial staff did not take kindly to Dr. Sparks. He was quiet and reserved in manner and that chestnutly appellation 'tenderfoot' was often connected with his name. Never was the word more egregiously misapplied.

"When Dr. Sparks became attached to the Expositor, Fresno was at the height of its wickedness. Hardly a week passed but that there was a cold-blooded murder. When there were so many atrocious crimes to chronicle it was impossible for a reporter to escape unmerited chastisement. How well Dr. Sparks' knowledge of surgery assuaged the sufferings of printers and reporters. When Hank Clark broke his leg in a little scrimmage the Dr. most scientifically reduced the fracture. When the versatile J. B. Campbell encountered the Mexican in the Court House Park, and was knifed about the body, Dr. Sparks dressed the wounds. Many such harrowing instances might be narrated. The Dr.'s knowledge of art transcended his thorough acquaintance with surgery.

"One night I was met by a crowd of ruffians on J. Street. They had taken exception to my lengthy description of a noted California family. I made a gallant defense, but was outnumbered five to one. It comprised a Trustee, a policeman, a politician, and an unfortunate killed, with his footwear on.

> "The conflict was of such violence my face took on a purple hue, and my sight was seriously impaired. It was then Dr. Sparks showed his great knowledge of art. With palette and brush he worked a wonderful transformation in my countenance. The flesh tints made by the doctor's deft fingers and delicate touch were beautiful to behold. The whole town congratulated me on my greatly improved appearance, and the rival jounral, dwelt at length on the occurence and eulogized Doctor Sparks. (I think no bodily harm will be inflicted on the publishers of the Stockton 'Mail' for expressing their views.) I congratulate my newspaper and warrior friends of the Stockton 'Mail' on having Dr. Sparks on its staff."

Will Sparks was at times known as the "Artist of the Mississippi." An interesting story of his newspaper activity was that on one of his first excursions as a staff artist he barely escaped with his life.

He was about to "snap" the scene of a murder at a mining camp under litigation, when just as he arrived at the spot designated, the wife of the alleged murderer appeared upon the scene with a revolver, which she pointed directly at the young artist, who returned her fixed gaze, with an equally stern expression, and grasped for a heavy rifle, which, fortunately, he had taken the precaution to bring with him.

She had evidently mistaken the camera for a surveying instrument, believing some means were being taken to dispossess her husband. After a game of "eyes looking into eyes" again--if not with love--two other gentlemen arrived upon the scene of action, and the woman retired to her home. No blood was shed, but the young artist's thrilling escape became known,

and caused much talk in his former home of St. Louis, and he received eight telegrams from his colleagues there, with the laconic advice: "Better come home."

Later in the same year Sparks left Fresno to take another like position on the Stockton Mail, a publication of that city. The Fresno Expositor upon his resignation gave Sparks the following recommendation in their paper:

> "Will Sparks, formerly artist on the Expositor of this city, but now connected with the Stockton Mail, is winning good opinion on his fine work. He can write, paint, put up presses, speak Choctaw, shovel coal, drink beer and lie with an ingenuity that puts Eli Perkins in the shade. He can paint, which is his real forte, and shows us the repose of a closing day, with all Capucino coloring made on water by a setting sun, or approaching darkness. The touch of the Dutch school is in his work."

The year 1890 brought forth Sparks' first California oil painting, his former local art work having been confined to illustrations which usually accompanied his news articles. It was a portrait of his friend, Bill Marshall, and on its showing attracted great admiration. Portraiture, however, was far from Sparks' forte and it was not until his graceful and romantic landscapes made their appearance that he began to achieve the fame he enjoyed in later years. His first California Mission scene, the particular theme with which he was most successful, he produced in San Bernardino while he was still on the art staff of the Fresno Evening Expositor.

In 1891 Will Sparks came to San Francisco and made his permanent home in that city.

He first became associated with the San Francisco Evening Call, securing the position of assistant Sunday editor and feature writer, a position which he held for many years to follow. While traveling about the state in search of suitable material for his paper, Sparks became fascinated with the picturesque and romantic old Missions, and began devoting much of his leisure time to sketching and reproducing them on canvas.

In a period of two years he had visited all but three of the original thirty-two California Missions. The three older chapels having become completely disintegrated before 1891, he secured old Spanish sketches of them, which he used in later years as the basis for his reproductions of them.

His interest in the ancient buildings became so eager that he traveled for many months up and down the State with palette and brush making a record of what he saw. He painted their crumbling walls and decaying towers before any restoration had taken place; his pictures therefore tell the story of a past era.

In 1892 Sparks became a member of the Bohemian Club of San Francisco, and two years later joined the San Francisco Art Association and the Sequoia Club. In the later part of 1894 he married Miss Clara White in San Francisco, his

first wife, who died in 1914 in the Napa Hospital of California.

In his newspaper work from 1894 to 1897 Sparks specialized in humorous stories pertaining to the animal kingdom and augmented his writing profusely with illustrations. He likewise wrote ship stories, and a goodly number of short monographs dealing with French and California artists, some of whom were Jacques, Cazin, Schindler, Meissonier and Bouguereau.

From about 1900 on he took an active part in the local exhibition of the San Francisco Art Association, held at the old Mark Hopkins Art Institute in San Francisco, and in the annual Bohemian Club show.

UNIVERSITY OF CALIFORNIA PROFESSORSHIP

In 1904 Sparks became a member of the faculty of the University of California. His college work was confined to making anatomical drawings for the medical classes at the Affiliated Colleges branch of the University. His work was similar to that he had done in the laboratoires of Louis Pasteur while in Paris. Nearly four years he spent there as an instructor and all the time sadly neglected his easel, so that he produced but few paintings for some years. In 1906 Sparks, along with a group of local artists banded together and formed what became the Society of California Artists. This embryonic organization held their initial exhibit in a

small gallery located at 723 Sutter Street in San Francisco.

Following the great 1906 earthquake and fire, Sparks was called upon to remount and varnish the paintings which had been saved from the art collection of the Mark Hopkins Institute. He had the pictures taken from their several places of safety to the Affiliated Colleges, where he turned his efforts to the tedious task of removing all signs of their recent experience.

Touching briefly upon the artist's well-known tendency to have several irons in the fire at the same time, critic Anna Pratt Simpson says in the San Francisco Argonaut of May 10, 1907:

> "Will Sparks, whose paintings always attract attention, but who is not a great producer, returned last month from an eastern visit. He is said to have gone there in the interest of a coming publication for which he will do some illustrating, and assume some editorial responsibilities.
>
> "In his brilliant canvases exhibited this week at the Sequoia Club, Mr. Sparks chooses to use a different paint and medium from the majority of artists, securing an individuality that is marked. One picture which he calls 'Late Afternoon, Suisun Bay' is most attractive.
>
> "The others he is showing, although first cousins in conception and coloring, are lacking in the element of poetry which makes 'Late Afternoon' so conspicuous."

One of his most successful nocturnes in the Cazin manner is discussed in the following article written by Margaret Doyle, in the October 10, 1909 issue of the San Francisco Call:

"At the exhibition of the California Conservatory of Music, Will Sparks is represented by two or three delightful landscapes, rich in color. The most effective of these is his 'Autumn Evening, San Joaquin Bayou.'

"It is a striking scene in shades of dark green, painted in the afterglow. The sky is a deep tint and is reflected in the deeper green of the water. The eucalyptus trees are particularly well handled in the half dusk, while the cottage home is rendered bright by the last of the sunset glow. Another greatly admired, is his 'Walls of Soledad,' in dark rich tones.

"Sparks is doing other good work, which later in the season is to be put on view in a collective exhibition."

Typical of the enthusiastic reception given to Mr. Sparks' showing of his rare one-man exhibitions is the comment by Katherine Clark Prosser in the November 19, 1911, issue of the San Francisco Call:

"The many friends and admirers of Will Sparks have been a tip-toe with expectation, and his exhibition of forty-one paintings which opened yesterday afternoon at the Vickery Gallery, as usual has proved a rare artistic treat.

"The diversity of subject employed lends an added interest. The pictures include a number of Mexican scenes, among the most fascinating being a church interior. A little group of river pictures showing the wharves and boats and a group of California landscapes augment the show.

"Sparks is one of the best known of the California men and his work is marked with a strong individuality. His pictures are noted for their warm, rich color, almost sombre in tone, and their exquisite fineness of detail. They are finished to a degree yet lose none of their strength in polishing. This exhibition has been his first effort to bring before the beauty loving public a representative collection of his works, and the effort has been a brilliant success.

> "In the present exhibition of his work Sparks has surpassed himself. His work has proved a revelation to the art world."

To the old studio, where in the early nineties Sparks had entertained his friends Bill Nye, the poet James Whitcomb Riley, and the old revolution-maker George Francis Train, the artist returned six years after the fire. In announcing this event, the eminent critic, Porter Garnett, made the following comment in the August 4, 1912 issue of the San Francisco Call. In this most complimentary article the writer calls particular attention to the modesty displayed by Sparks in his personal concealment of the fact of his early eminence as one of the foremost etchers of the West:

> "Will Sparks is established on this side of the bay for the first time since the fire. He has a studio at 163 Sutter Street and his work may be seen there on Wednesday and Friday afternoons. He has been very industrious lately, which is an unusual thing for him, and has thirty odd canvases in his studio, most of which are new.
>
> "It is entirely unnecessary to remark on the strong appeal of Sparks' work. It is largely due to his ability to introduce a certain romantic quality into subjects that are in themselves rather matter of fact. This, with his rich coloring and great conscientiousness, has made his work grow steadily in favor. Now that his whereabouts are known it should mean also that he should make many sales with encouraging frequency."

In his review of Sparks' exhibition four months later, the same critic notes with approval a steady advance in the artist's unique technical mastery.

Quoting Porter Garnett again:

"The fruits of Will Sparks' industry are to be seen not only at the Bohemian Club exhibition, but at a special showing of his work which is being held at 550 Sutter Street. Sparks' painting shows an increased mastery of the particular kind of technique he likes to employ, although he has always been an exceptionally skillful user of his tools. His present exhibition is divided between landscapes and architectural pieces, if the pictures of humble cottages and shanties can be so called.

"In these last he is at his best, and there is to be seen in some of the more recent studies of spectral, moonlit houses a treatment of surfaces, both in color and texture, that is better than anything he has previously done.

"Sparks' style is strikingly individual, to which fact he, in part, owes his popularity. It is so different from the work of other painters that many persons, attracted by a certain quality of mystery implicit in the richly colored canvases, must fail to judge them as paintings at all. They might as well be charming pieces of enamel which they strongly resemble."

Returning from a summer tour through our romantic Southwest late in 1912 Sparks gave an exhibition in his Sutter Street studios. The work shown was in the main scenes of Arizona and New Mexico. Just over the Mexican border at Nogales, Sparks made a thrilling discovery. He had stumbled upon a Mission quite different from the rest, inasmuch as it is considered to be the oldest Mission in the Southwest, the Barbari Copari.

This he painted with especial enthusiasm and vigor. Its architecture, although greatly resembling the Franciscan Missions of California had many distinguishing characteristics,

which placed it in a much earlier period than that of the oldest California Missions.

FURTHER LOCAL EXHIBITIONS

The 1913 Art season found Sparks' work shown more extensively than in previous years. At the Midwinter exhibition of the Del Monte Gallery he displayed three very colorful and effective landscapes. The one which attracted most attention was the "Dutch Windmill," viewed in the soft glow of a moonlit sky.

At the Rabjohn and Morcom Galleries he displayed two of his latest canvases, both being night scenes on Monterey Bay, in which he pictured this romantic bit of California's coast line.

In the newly opened "Western Room," at Gump's Gallery Sparks showed an interesting street scene in a small Arizona town, with gayly dressed men and women passing to and fro in the moonlight.

The Vickery, Atkins and Torrey Galleries of San Francisco placed his work on exhibition during the same season. At the former thirty-five recent paintings were hung, being the result of a leisurely trip through Mexico and the Southwest. One of the most striking subjects was that of De Vargas Street in Santa Fe, New Mexico, in which stands the oldest house in the United States, dating back to the year 1500 A.D.

"The Harvest Services," also a New Mexico study, shows a very unpretentious house of worship whose open door reveals the soft glow of altar lights within.

"Morning on the San Joaquin" shows a curve of the river lighted by the first rays of a rising sun. At Schussler's Gallery he displayed a group of Mexican and California scenes.

The most important commission Sparks received in 1913 was that of painting the old Florida, Missouri, house of Mark Twain for Mrs. Samuel Knight. He also painted for Mr. Phil Beckart a replica of the first frame house built in California.

While on commissions of this nature Sparks was not only well repaid for his work but also allowed traveling and living expenses, which was a very unusual arrangement.

PANAMA-PACIFIC INTERNATIONAL EXPOSITION ART WORK

Shortly prior to the opening of the Panama-Pacific International Exposition in San Francisco in 1915, Will Sparks was chosen as Secretary of an organization known as "The Artists of California."

During the Exposition Sparks reproduced in oils many of the artistic structures which housed the world's treasures. His work was considered of such excellence that the Crocker Printing Company of San Francisco reproduced them on post-cards which carried his work in miniature to every part

of the world. The Crocker Company still possesses this collection of originals from which the post-cards were made.

At the 1915 show at Gump's some of these Fair paintings were shown. Perhaps the finest was a twilight scene of a section of the Fine Arts Building. The great western arch of the Educational Palace is viewed across the lagoon which is illuminated by the reflection of mighty fireworks. In two other night scenes he showed Rodin's "Thinker" in front of the French Pavilion, and the "Little Wild Flower," in the Colonnade of the Fine Arts Palace. Along with these impressive canvases he also showed two adobe studies reminiscent of the old Southwest. "The Interior" pictures the room in Santa Fe, New Mexico, in which Lew Wallace wrote "Ben Hur." Another painting was the historic home of Kit Carson in Santa Fe.

At this time Sparks was commissioned to paint one of four murals to be placed in the new Hotel Plaza in San Francisco. The panel he executed depicted his favorite theme, a crumbling adobe Mission, typical of California's historic youth. The scene is a moonlight of superb quality in which the artist displayed his individual technique and masterful coloring.

SPARKS VISITS EARLY MINING CAMPS

In the summer of 1916 Sparks made an extended tour of early day California mining towns in search of subjects for his canvases.

As a result he pictured the home of James Marshall, gold discoverer, at Coloma, California, where the first golden flakes were found. It marks the spot of a world-famed event.

"Poker Flat," glorified by Bret Harte, has genuine charm through Sparks' brush. "Early Stampmill" pictures an old-time structure near Sonoma, silhouetted against a night sky softened by fleecy clouds and radiant with stars.

At the Golden Gate Park Museum exhibit of 1916, Sparks showed a colorful array of paintings among which were "Afternoon, Sonoma County," "Moonlight, New Mexico," "Old Spear Street Wharf, San Francisco," "Old Home at Coloma," "Chapel at Santa Fe," "Evening, Stockton Chapel," "End of Day," "After the Rain," "Sunset," and the "King's Home, Aztec Land."

SPARKS' SECOND MARRIAGE

In 1917 Will Sparks married Mrs. Ethel Martin of San Francisco. She had been his former sweetheart in the early nineties, when the old Mark Hopkins Art Institute was in its glory. Her father had been the executive Secretary of the San Francisco Art Association from 1873 until his death in 1916.

It was in 1894, when the Art Association moved into its new quarters in the Mark Hopkins Institute, that Senator Phelan gave a dinner at which Sparks met his wife to be.

During the same year Sparks received a commission from Colonel Jackling, mining millionaire, which not only added to his established reputation but swelled his bank account by the snug sum of five thousand dollars. The painting was a reproduction of Jackling's elaborate Spanish home on the Peninsula, and was later sold to the Kalamazoo, Michigan, Museum, where it still hangs.

CALIFORNIA MISSION GROUP

It was in 1919 that Sparks finally completed his series of thrity-six Mission paintings, which represented a complete pictorial record of every Mission of California, as well as four in the Southwest. These were all exhibited in Gump's Gallery and were subsequently sold to Senator James D. Phelan and other well-known art collectors. A complete list of them is given at the end of this monograph.

One of several paintings he hung in the Gump Gallery in that year was "San Gabriel Mission," under moonlight. Four of the main arches of the building are shown before which stands a robed brother of the Franciscan Order, the branches of a nearby tree lending a softening tone to the scene. The night sky is of a deep blue and forms a background against which the decaying walls of the old Mission are silhouetted.

A second Mission scene shows the "San Juan Capistrano Mission." This also is a moonlight study in which the belfry is painted in sombre hues of green and yellow, creating a most charming effect.

Other noted California Missions shown by Sparks in this exhibition were "San Luis Obispo de Tolosa," founded in 1772, the delightful nocturne of "Nuestra Senora de Los Angeles," founded in 1781, and the "Parish Church," at old San Diego, said to be the first house of worship erected by Father Junipero Serra. The "Mission at Carmel" is shown, but owing to the fact that the canvas was painted from a sketch done in 1889, the Mission contains the ancient red tile roof so typical of early Spanish architecture. The building has since been restored and now has a shingled roof.

Along with these were two Arizona scenes, one of an old adobe house, and the other picturing a rambling ranch house nestled in the hills of Chihuahua, Mexico.

The exhibition was acclaimed as not only an artistic achievement but a historic document as well. Some of the collection of California Mission paintings shown had been painted as long ago as 1887 while others were completed in 1919, constituting the fruits of thirty-five years of research and labor on the part of their creator, Will Sparks.

The artist had the following comment to make concerning his efforts:

> "My acquaintance with the Franciscan Missions of the Southwest dates back to 1887, when I made my first visit to San Xavier Mission in Arizona. In painting this collection I have endeavored to show the Missions in their most interesting and romantic aspects, and many of them had changed little except the three that were gone before my time. I have seen all of them substantially as painted."

In 1933 he set to work on a new Mission series for Mr. Albert George Haskell, of the National Gallery of San Francisco. Though he worked steadily at his easel Sparks displayed but little of his work in later years. At odd times he worked over his sketches and reproduced them in oils. In 1936 he completed the group and Haskell put them on display at 565 Sutter Street in San Francisco.

Among the forty canvases in the Haskell Mission group there were several of newer vintage.

"The Church of Our Lady of the Angels," "Mission San Luis Rey," in the style of the French Barbizon School, and the "Mission Penitente" in Mexico, in extremely subdued tones, were of particular interest. "The Mission Store House," at San Luis Obispo, is seen in the glow of a huge bon-fire, while the "Santa Clara de Asis Mission," is viewed in the stillness of twilight, with a great mountain peak forming the rugged background. One of the loveliest is "Mission Pascuales," an early chapel, in front of which stands a rough cross, and from the branches of a nearby tree hangs the ancient bell, that in years gone by called the faithful to worship.

The "San Bernardino Mission," at Fernando Del Rey, portrays the well-known cactus plant growing in the belfry, with majestic Old Baldy Mountain in the rear.

One of the most interesting in the group was "Tucumcari Mission," near Tucson, behind which rise the distant mountains, colored in the deep blues of early evening.

Paintings of lesser importance augmenting the collection, show the "Mission San Miguel," "Chapel at Tia Juana," "Sonoma Mission," "San Juan Bautista Mission," "Mission near Santa Maria," and "Pueblo Mission," near Tucson, Arizona.

Today the Missions, some of them still in use, and others only venerable ruins, are the State's most hallowed relics of the Hispanic era of California. The last Mission founded by Padre Junipera Serra of the Franciscan Order was established in Sonoma in 1823, and called the Mission San Francisco de Solano. Hence all of the California Missions date back earlier than 1823, while many of the Arizona and New Mexico houses of worship were built in the seventeenth Century.

The paintings in the Haskell collection were of profound interest to loyal natives of California.

The appreciation shown by art lovers assured the artist that the viewers were entirely satisfied with the results he has achieved in his splendid portrayals of California's romantic past.

Sparks is the one artist who has painted the California Missions without becoming banal over it, or allowing his sincere devotion to his subject to interfere with a true journalistic rendition of his theme.

Much of his time in the last years of his life was spent in beautiful Napa Valley, visiting at the country home of his friend, Albert George Haskell, from which place he loved to roam in search of old relics from romantic buildings which he loved to paint.

DEATH CALLS WILL SPARKS

On March 30, 1937 Will Sparks passed away quietly in San Francisco at the age of seventy-five, leaving his widow, Ethel Sparks, to survive him.

CONCLUSION

During his fifty years of painting Sparks claimed to have produced at least three thousand pictures, and to have held about thirty exhibitions of his work. Along with his art work he considered forty years of his life was spent in journalism. He admitted to writing at the rate of over one thousand words an hour, so proficient was he at anything he attempted.

He numbered among his closest friends such outstanding personalities as the late Senator James D. Phelan, Mark Twain, George Sterling, Jack London, Ina Coolbrith, Bill Nye,

and practically all the outstanding figures in California art and literary circles.

Gracing the walls in the homes of many of California's most prominent people may be found dearly cherished works of art from the deft touch of this master colorist. Sparks very rarely sold his work through dealers, most of his art being purchased from the artist personally, or bought from a gallery wall.

Sparks was one of the best known of the California painters and his work was always marked by a strong individuality. He was equally famous outside of his adopted State, his paintings being found in museums and in private collections in many countries.

Kind, generous, and a thorough Bohemian to the core, his radiant personality and keen intellect won him faithful friends wherever he went, and those he left behind him deeply mourned the passing of a loved friend and a great Californian.

WILL SPARKS

REPRESENTATIVE

WORKS

Afterglow, New Mexico
Afternoon, Sonoma
After the Rain
Arizona Pueblo Indians
Autumn Evening, San Joaquin Bayou
Autumn Twilight, Contra Costa Foothills
Big Sur Summit
Burial Place of Josh Billings, Monterey
Camp of Rough-and-Ready
De Vargas Street, Santa Fe, New Mexico
End of Day
Evening, Bolinas Hills
Evening, San Francisco Bay
Evening, Stockton Channel
Fine Arts Palace, Across the Lagoon--Nocturne
Golden Glow
Grave of Charles Warren Stoddard, Monterey
Gray Day, Alameda Beacon
House of the Four Winds
In Old Miguel Archangel
King's House, The, Aztec Land
Kit Carson's Home, Santa Fe
Late Afternoon, Suisun Bay
Late Summer on the Raritan
Lew Wallace's "Ben Hur" Room, Santa Fe
Lonely House by the Sea--Nocturne
Mexican Street Scene--Nocturne
Mexican Village, Sunset
Mission Nuestra Senora de la Soledad, Monterey County--Nocturne
Mission San Carlos de Borromeo, Carmel (1889)
Mission San Xavier del Bac, Tucson (1889)--Nocturne
Moonlight, New Mexico
Moorish Mosque Mission at Tucumcari (1889)
Monterey Marine
Monterey Patio
Near Poker Flat, Emigrant Trail
Nevada City on the Yuba
Night, Mowry Slough
Night, Oakland Creek
Night, Oakland Estuary by Electric Light
Nightfall, San Joaquin River

Old Calaveras Print Shop
Old Carmel Memories--Nocturnes
Old Fort Tubac, Arizona, Moonlight
Old Hacienda of Chihuahua, Mexico, Sunset
Old Marin Village
Old San Bernardino Mission (1889)
Old Steamboat Landing, Napa
Old Virginia City by Moonlight
Penitente Mission, Mexico
Pescadero Shore
Point Lobos Cliffs, Carmel Bay
Relic of Spanish Days, A
Rocket, The--Exposition Nocturne
Rodin's Thinker at Night
Ruins at Poker Flat
Ruins of Poker Flat
Russian Log Chapel, Fort Ross
San Antonia Home
San Gabriel Bells--Nocturne
San Luis Obispo de Tolosa
San Xavier de Vige, Mexico
Sonoma Trail, Autumn
Summer Afternoon
Summer Evening, New York Canal
Sunset, Anno Nuevo Beach
Stormy Day, Sonoma
Terraced Cliffs, Arizona
Tropical Mexico
Twilight, Santa Clara
Vespers in a Mexican Church
Walls of Old Soledad
Weird Palms and Adobe, Moonlight
Wild Flower Girl by Moonlight
Yellow Bluff, Marin Range
Numerous Etchings, Pastels and Prints of which no records are available

MURALS:

Spencer Hall Gallery, St. Louis, Missouri, (1888)
Panel: Minnesota Forest
Plaza Hotel, San Francisco (circa 1900)
2 Panels: Dolores and Monterey Cypresses
Bohemian Club, San Francisco (1911)
Panel, 6 x 9 feet: The Home, Tiburon
Golden Gate Park Museum (1915)
Panel: Stormy Day, Sonoma

OLD MISSION PAINTINGS--COMPLETE SERIES CALIFORNIA MISSIONS

(IN ORDER OF THEIR CONSTRUCTION):

Mission San Diego de Alcala--Built by Padre Junipero Serra, 1769 (Nocturne). Sketched 1890, 1900
San Carlos de Borromeo, at Carmel; Seat of Presidency, Padre Serra, 1770. Sketched 1889, 1919, 1935
San Antonia de Padua, near Jolon--Padre Serra, 1771. Sketched 1890, 1905
San Gabriel de Archangel, near Los Angeles--Padre Cambon, 1771. Sketched 1890, 1919
San Luis Obispo de Tolosa--Padre Serra, 1772 (Nocturne). Sketched 1912
Presidio Church: San Carlos de Monterey--Padre Serra, 1772. Sketched 1909
San Francisco de Asis, Mission Dolores, in San Francisco--Padre Palou, 1776. Sketched 1890, 1936
San Juan Capistrano, Orange County--Padre Serra, 1776. Sketched 1919
Santa Clara de Asis, at Santa Clara College--Padre Pena, 1777 (Nocturne). Sketched 1890, 1909
Pueblo Church, Nuestra Senora de los Angeles, in Los Angeles--Padres Serra and Cambon, 1781 (Nocturne). Sketched 1890, 1919
San Buenaventura, near Ventura--Padres Serra and Cambon, 1782. Sketched 1902
Santa Barbara--Padre Lasuen, 1786. Sketched 1895
La Purisima Concepcion, near Lompoc--Padre Lasuen, 1787. Sketched 1895
Santa Cruz--Padre Salazar, 1791; smallest Mission. Destroyed 1856
Nuestra Senora de la Soledad, Monterey County--Padre Lasuen, ?1791 (Nocturne: Collection of Toledo, Ohio, Museum). Sketched 1890
San Jose de Guadalupe, in Alameda County--Padre Lasuen, 1797. Abandoned 1847. Sketched 1891 and later.
San Juan Bautista, near Hollister--Padre Lasuen, 1797 Still occupied. (Nocturne). Sketched 1900, 1935
San Miguel Archangel, in San Luis Obispo County--Padre Lasuen, 1797. Sketched 1891 and later
San Fernando del Rey de Espana, Los Angeles County--Padre Lasuen, 1797. Sketched 1890 and later
San Luis Rey de Francia, San Diego County--Padre Lasuen, 1798. Grandest of the Missions; with wealth totaling $200,000, with tributary Missions of Pala, Rincon and Pascuales. Sketched 1890, 1903
Santa Ynez, in Santa Barbara County, Indian Reservation--Padre Tapia, 1804. Sketched 1896

San Rafael Archangel, in Marin County--Padre Sarria, 1817. Sketched 1891
San Francisco Solano de Sonoma (Sonoma Mission)--Padre Altisima, 1823. Last of the Missions; became a State Museum in 1914. (Nocturne) Sketched 1892, 1909

CALIFORNIA MISSION CHAPELS, ETC.:

San Antonio de Pala, Asistencia to Mission San Luis Rey, near Mt. Palomar: Campanile and Chapel--1816. Sketched 1890
Junipero Serra's Adobe Home, Carmel--1770. Sketched 1889
San Bernardino, Asistencia (Primitive); now obliterated. Sparks' earliest Mission sketch, 1889.
San Pascuales, (Primitive) Tributary to San Luis Rey
Rincon Chapel, (Primitive) Asistencia to San Luis Rey, near Oceanside. Sketched 1890
Tia Juana Chapel, in Mexico near San Diego; Tributary of Mission San Diego de Alcala--1769. Sketched 1901 (Moonlight)
Padre's Storehouse, San Luis Obispo Mission (Rembrandt-like Nocturne). Sketched 1890, 1919
Santa Isbella, Chapel of San Diego de Alcala Mission, 1769. Sketched 1890
Russian Log Chapel at Fort Ross, Bodega Bay--Built by Prince Rezinoff, 1811, site, costing three blankets and three pairs of pants, was sold in 1840 to Sutter for $100,000

MEXICAN AND ARIZONA MISSIONS:

Guevavi Mission, Mexico
Mission of the Pueblos, Tucson (Nocturne). Sketched 1889
Mission San Xavier de Vige, Lower California
Penitente Indian Mission, Mexico (Nocturne)
Rosario Chapel, Santa Fe; Primitive. Sketched 1889
San Xavier del Bac, near Tucson, built 1692; Sketched 1889 (Nocturne)
Tucumcari Chapel, Morrish Mosque design; Arizona--1698

PRIVATE COLLECTIONS:

Colonel Dan D. Jackling Collection, San Mateo County, California
Spanish Home Scenes and Old Missions

Senator James D. Phelan Collection, Saratoga, Santa Clara County, California
Many Old Missions and Landscapes

H. S. Crocker Collection, Sacramento, California
Portrait of Ethel Crocker
14 paintings of Panama-Pacific International Exposition

Bill Nye, San Francisco, California
Portrait of J. Whitcomb Riley

Roy Crowther's Old Palace Hotel Collection San Francisco, California
Monterey Series of Paintings

Henry Huntington Collection, Pasadena, California
California Landscapes

Phil Beckart Collection, San Francisco, California
First Frame House in California

Maude McKenzie Collection, Carmel, California
Portrait of Governor Sparks, Nevada

Marshall Collection, Sacramento, California
Portrait of Bill Marshall

Mrs. Samuel McKnight, San Francisco, California
Old Mark Twain Home, Florida, Missouri (1913)

Captain Bolst Collection, London, England
California Coast

Francis Bruguiere, London, England
Old Adobe, San Luis Obispo

PERMANENT COLLECTIONS:

Bohemian Club, San Francisco
- Landscape (oil)
- The Old Home, Tiburon (mural)
- Old Tucumcari Mission, Arizona
- Arizona Moonlight
- New Mexican Nativity--An Allegory (oil)

De Young Musuem, San Francisco
- October Day (oil)
- Stormy Day, Sonoma (mural)
- Sunset

Haskell's National Art Gallery, San Francisco
- Complete Collection of 23 old California Missions with 16 Southwest Missions

California Palace of the Legion of Honor, San Francisco, California
- Old Missions

Sequoia Club, San Francisco
- Late Afternoon, Mexico
- Mission Chapel

Plaza Hotel, San Francisco (circa 1900)
- Dolores (mural)
- Monterey Cypresses (mural)

Fine Arts Gallery, San Diego, California
- Spanish California Subjects

Sonoma Mission State Museum
- Mrs. A. B. Spreckels Collection
- Mexican Adobe; many old Missions

Minneapolis, Minnesota, Art Gallery
- The Rocket (A San Francisco Palace of Fine Arts Nocturne) (oil)

Kalamazoo, Michigan, Art Gallery
- California Landscape (1917)

Governor Gratz Brown and St. Louis Art Club Collection
- Mississippi River Scenes

Spencer Gallery Collection, St. Louis, Missouri
- Late Afternoon, Mexico

St. Louis Art Museum, St. Louis, Missouri
Portrait, Frederick Lippelt, Artist (oil)

Toledo, Ohio, Art Museum
Old Mission Soledad, near Monterey (oil)

Honolulu Art Museum, Hawaii
Landscape

Bordeaux Municipal Museum, Bordeaux, France
Harbor of Bordeaux, France

EXHIBITIONS:

San Francisco, California
San Francisco Art Association

Night, Oakland Estuary (Effect of Electric light)	March 1903
A Sonoma Trail, Autumn	" "
Nightfall, San Joaquin River	" "
Evening, San Francisco Bay	" "
Autumn Afternoon, Contra Costa Foothills	"
Summer Afternoon (sketch)	November 1903
Summit of the Hills of Sur (sketch)	" "
Afterglow (sketch)	" "
Springtime "	" "
Sunset, Anno Nuevo Beach (sketch)	" "
Evening, Anno Nuevo Beach "	" "
A Relic of Spanish Days	March 1904
Winter Day, Marin County	" "
Gray Day, Alameda Beach	" "
Yellow Bluff, Marin County Shore	" "
Evening, Bolinas Hills	" 1906
A Mexican Village Sunset	June 1916
Night, Mowry Slough	" "
A San Joaquin Bayou	" "
De Vargas Street, Santa Fe	" "
In Mexico	" "
Golden Glow	" "

Mark Hopkins Institute

Old Missions of the Desert	May 1903

Bohemian Club

Represented	March 1905
Represented	January 1911
Vespers in a Mexican Church	November 1911
Represented	" 1913
Represented	March 1918

Ramona's Kitchen and several others	December 1920
Quartz-Mexico	June 1923
Afterglow, New Mexico	" "
New Mexico Twilight (oil)	February 1932
Represented	March 1936
Harvest Season	February 1937
Chapel near Fort Ross	" "
Santa Maria	" "
Miner's Home	" "

Gump Gallery

15 Night Scenes at Panama-Pacific International Exposition	April, May 1915
The Lonely House	" " "
Mexican Landscapes	" " "
Comperhensive one-man show: August-November 1915 Historic old homes in Santa Fe, Monterey and California	
Interior (a room in Santa Fe)	
Collections of Western Landscapes, Sunsets and Nocturnes	August 1917
Belfry at San Juan Capistrano Mission	1919
Storm in Sonora	"
Chihuahua Moonlight	"
Vespers	"
One-man show: Complete collection of old Missions; 32 oils, from new series of sketches	July 1920
San Xavier del Bac, near Tucson	" "
Mission of Tucumcari	" "
A Study of the Mission of San Luis Obispo de Tolosa	" "
Nuestra Senora de los Angeles	" "
The Parish Church at Old San Diego	" "
A Painting of Carmel Mission	" "
A Painting of San Gabriel Archangel	" "
One-man show: 24 oils, Historic California and Nocturnes	April 1923
Zuni Courtyard	September "
Primitive Mission, Rio Grande Valley	" "
Scenes from Sonora Ghost Towns, Santa Fe and Sonoma region. Also a painting of De Vargas Street, Santa Fe, showing the oldest house in the United States and the street that has been used as a highway since earliest days.	May 1924
Complete collection of old Missions of California and Southwest	July 1932
San Juan Bautista (painted in the same year)	July 1934

Golden Gate Park Museum
First Exhibition 1915
Afternoon---Sonoma County
Moonlight---New Mexico
Old Spear Street Wharf
Old House at Colma
Chapel---Santa Fe, Mexico
Evening--Stockton Channel
Second Exhibition 1916
End of Day
After the Rain
The King's House--Aztec Land
Sunset

Rabjohn and Marcom Galleries
Represented January 1913
An Ancient Building in New Mexico " 1919
A Flat-faced Building Opposing a Strong Moonlight " "
In Old Monterey April 1924
Two Indian Huts in Arizona " "
An Old Doorway " "
A Few Figures Strolling through Terraced Cliffs " "

National Art Galleries
Albert G. Haskell Collection of Will Sparks' works May-August 1936
Mission San Francisco de Solano
Mission Santa Clara
Mission San Carlos de Borromeo
San Francisco de Asis (Mission Dolores) at San Francisco
Mission Santa Barbara
Mission San Gabriel Archangel at San Gabriel

Sequoia Club
Mother Lode Scenes May 1907
The Walls of Soledad and other Old Mission Series in oils November 1910
Represented December 1913
A new phase of the moonlight as it gleams upon the home of Kit Carson December 1914

Sketch Club
Represented March 1909
Summer Evening, Canal in New York November 1910

Vickery Gallery
- One-man show of 40 oils; California landscapes — November 1911
- De Vargas Street, Santa Fe — 1912
- Harvest Services, New Mexico — "
- Morning on the San Joaquin — "
- The Santa Monica Bluffs — "
- Represented — May 1913

Schussler Galleries
- In Old Mexico — October 1914
- Moonlight, San Joaquin River — " "
- Small collection of oils — May 1915

California Club
- Late Sunset on the Raritan — November 1908

California Conservatory
- Autumn Evening, San Joaquin Bayou — October 1909

California Society of Artists
- Oils and Etchings — February-November 1906

San Francisco Artists' Society
- Seven Landscapes — April 1910

Sutter Gallery and Bohemian Club
- Collection of Landscapes and Ruins of the Southwest — November 1912

Studio Exhibitions
- Early Works — 1890-1900
- Spanish California, Mother Lode and Mission subjects — September 1923
- 50 paintings and early etchings — December 1933

Del Monte, California
Hotel Del Monte Art Gallery
- Back from the Shore Pescadero — 1907
- Monterey Scenes — August 1910
- Represented — April 1924
- House of the Four Winds — February 1925
- Monterey Coast Scenes — April 1925

Sacramento, California
State Fair
- Pioneer Scenes and Nocturnes along El Camino Real — 1929-1930
- Monterey Coast — September 1931

St. Louis, Missouri

St. Louis Exposition	1887
St. Louis Art Club	1888

France

Ecole des Beaux Arts, Paris	1885
Group Exhibit, Bordeaux, France	1886

CLUBS:

Member:

American Federation of Arts
Bohemian Club (1891-1937)
Book Club of California (Secretary 1912-15)
California Society of Etchers (Charter Member) 1913
San Francisco Art Association (from 1894)
Sequoia Club of California
University of California faculty (1904-08)

WILL SPARKS

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April 18, 1916--April 25, 1916
May 2, 1916--May 16, 1916
August 1, 1916--September 24, 1916
May 18, 1919--September 7, 1919
June 27, 1920--July 4, 1920
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April 13, 1932--May 18, 1932
June 15, 1932--August 3, 1932
December 2, 1932--December 24, 1932
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